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JACK NORWORTH.

THE MITINI GIRL



SINCE Ellen Terry, against her background of a half century on the stage, has been limning for us in a hundred graceful postures and tones the picture of the unconventional heroine of Shaw's *Captain Brassbound's Conversion*, there have been around New York tea tables animated, sometimes waxing rude, discussions of Miss Terry's charm.

Some have ended the discussion by a word, with the adjective "unanalyzable." Others have wandered into a bottomless morass of words, and been lost.

But is the secret so deep? Is it undefinable and past finding out? Does not Miss Terry's charm consist in her childlikeness?

The most lovable, and many of the greatest, persons I have known, have the quality of childlikeness. They are the Peter Pans of humanity, who don't want to grow up, who never grow up. By so much as the boy survives in him is a man lovable and so the girl in the woman.

It is because time has never eliminated her girlhood from her that Miss Terry is a perennial Princess Charming.

If you would be an excellent actress, if you would be a good and a happy woman look to the children.

A child is a natural dramatic artist, for instinct has taught him the path of simplicity. He is good because he is by nature kind, and he is happy because the specter, fear, does not stalk in his consciousness. And a child is more fascinating than the most beautiful or the most brilliant of his elders because he is more frankly alive, and intense vitality is the secret of fascination.

Whoever is intensely alive is interested in life and those who live it. The tale is told of Miss Terry that once she broke from the stately receiving line of a brilliant function to ask an humble friend about her sick child, and that every one who looked upon the revolutionary sight smiled, and said: "Miss Terry's spirits are irresistible."

While making a trans-Atlantic crossing she fell in with two nuns, whom she petted and charmed into a state of mild delirium. One of them confided to her that there was a time before she had taken the veil that she appeared in amateur theatricals. For one delicious quarter of an hour she had been an actress. The nun cast down her eyes and sighed.

"Ah! And you should have seen me as a nun!"

Miss Terry sprang out of her deck chair in the boyish fashion that causes the daring to still call her "Tomboy Terry." She ran to her stateroom, and in a moment was back with a photograph of herself as Rosamund in the dress of a novice. Scribbled on it was a hasty, affectionate line, that was as a draught of water in a desert to the women who were consecrated out of the big, palatial, beautiful world of their new friend, Ellen Terry.

As impulse is a trait of the childlike, so is faddishness. A friend of Miss Terry's in smiling indulgence, said: "She is the least bit fond of the craze of the moment. Once it was the banjo. Then it was the tricycle. Now it is photography. Sometimes she takes really creditable pictures, though expert photographers say she is generally in too much of a hurry to take very good ones."

Russell Sage's advice to the woman who would be rich was, "Keep your money in a savings bank until you can follow your friends into a safe investment." Rose Stahl read this advice, as she read that magazine story, "The Chorus Lady," on wheels. And just as Patricia O'Brien haunted her so did the Russell Sagians.

That is the reason why last week the rumor was rife that Miss Stahl, emulating her women friends in England, had gone into trade. A man startled the Rialto with the news that he had bought a porterhouse steak and four lamb chops at Miss Stahl's meat market in Harlem. Sifting investigation proved that behind the smoke of rumor was some fire of truth. Miss Stahl, it developed, is the butcher's landlady, but since he pays his rent regularly she has only an indirect interest in the porterhouse and the chops. She has bought an apartment house on West Ninety-ninth Street, and the man of the axe and the cleaver is her ground floor tenant.

William Collier says you can say anything to a man if he is an Englishman.

Last week he turned from his contemplation of the passing of pedestrians of a windy day on Forty-fourth Street. A Briton had interrupted his typical studies with the query:

"Why did my company have to come in I ask you, sir?"

The questioner has no more vocation for stalling than I for writing Elizabethan drama. Mr. Collier turned innocent eyes upon his British inquisitor.

"I know, but I don't like to tell."

"Ah! I say now, do tell, old boy."

"Well, if I must, the company was ill starred."

"Bah Jove, old man," drawled the Briton.

"Didn't know you were superstitious, you know."

In John the Baptist some brilliant shining is done by another than the chief luminaries. He is set down on the programme as Mr. Steicher, and plays the Tetrarch of Galilee. So effective was his villainy that he won at his exit the unusual tribute of intercurrent applause.

His is not a pleasant part, the role of the vicious ruler in love with his stepdaughter. He must overcome the instinctive repugnance to such a character, on the part of the audience, before the dramatic value of his gestures and walk and reading are grasped. He plays it without heroics, repressing what must be a strong temptation to rant. He does not overact, and he never underacts. He conveys the impression of wily, lecherous character by an apparent absence of effort, which is in itself the greatest effort. In his scene with his wife, in which she charges him with having cast the eye of covetousness upon her young daughter, he expresses his fright and hypocrisy by no more significant signs than the adoring glance and the trembling of the eyelids that betray an attempt to deceive. Yet the farthest audience in the deepest shadow of the gallery sees and understands. The applause was earned.

Julia Arthur Cheney, than whom there was never a more earnest student of dramatic art, says that when she first trod the boards she studied every successful star she met, and set down in a shabby little notebook her impressions of the star's excellences, and the reasons for his or her success. When the busy, shabby little notebook was filled with the records of her youthful impressions, it was replaced by another, and that succeeded by another. They were crude impressions, but pondering them and analyzing them Miss Arthur found was educational.

There is a valuable suggestion buried in this recollection of Mrs. Cheney's. It were well for students of success to follow it.

Olga Netherole's private car, fitted admirably for the actress' comfort, has one deeper note than that of material well being. An illuminated motto, placed where her eyes fall upon it every morning when she wakes, sounds the bugle note of the courageous soul.

In letters of pale gold upon a background of olive are the lines from *Hamlet's* *Invictus*:

It matters not how dark the way,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

The unexpected incidents of the stage, though usually humorous, as, for instance, the entrance of a cat upon the stage, and the performance of the cat's peculiar toilet, while the lovers are parting from each other forever, or maddening, as the hero's snatching up a negro baby, mistaking it for a white one that was one of the living props, and loudly before a crowded house proclaiming the picaninny as his own particular olive branch, are sometimes artistically effective. Harry Corson Clarke, known as "the busy little man" of the profession, tells of such an incident.

In Mr. Clarke's panoramic career as actor-producer-playwright Mr. Clarke has appeared in vaudeville, I believe in appearing in vaudeville now, and his most successful sketch was *A House Divided*. The act that preceded his in a Western house was that of a magician who used in one of his tricks a pair of doves. As Mr. Clarke went on one night he noticed the plump brown bodies of the doves perched on the topmost rung of a ladder in the first entrance. His act went well, and progressed to the point where the comedian interpolates some of Eugene Field's verses.

As Mr. Clarke began his reading the doves began to coo, and continued their crooning obligate throughout the rendering of the verses. When the reading ended the crooning ceased, and as he left the stage Mr. Clarke glanced up, and whispered: "Thanks, boys! You're such good fellows that I'm going to propose a dove membership in the Lamb's."

He was not, however, prepared for the radiant face and warmly grasping pair of hands of the town's leading citizen at the stage door. "Mr. Clarke," said the venerable stage Johnnie, "I have come here to congratulate you on what I consider the most beautiful reading I ever heard. Why, sir, how did you create so natural an illusion? It took me back to the old days on the farm, and I could have sworn that I heard the doves cooing to each other on the barn roof."

Virginia Tracy, the daughter of Helen Tracy, who is playing in *The Hypocrites*, was named Virginia because her father was one of the greatest of the men who have played *Virginia*. It was the dearest wish of her father, a wish blighted by his tragic death, that his little daughter should grow up to play *Virginia* to his *Virginia*. The girl was on the stage but a short time. Her talent for expression lies rather in the channel of literature. Her story "His Majesty, the Lending Man" attracted much attention when it appeared in a magazine recently, and her study of the discouraged actor entitled "In August," in *Collier's* this month is the truest setting forth of the seamy side of the player's life I have ever read. The great novel of the stage has not been written. I should like to delegate the task to Virginia Tracy.

Even in the full diapason of a psalm of her beauty there is always heard the note of dissent when Maxine Elliott is discussed. The note is always the same. "She is beautiful—yes, but she is cold, so cold that she is repellent."

When I hear this ever present note there rises before me a memory picture. It was framed in Miss Elliott's tasteful home on West End Avenue. Luncheon was over, and Miss Elliott, gowned and hatted in dark blue that would have made any other woman in the world look sallow and aged, stood at the foot of the stairs, and, with finger on lip, smiled an invitation for me to follow.

Upstairs we went, past the library and bedroom and dressing room, to the door of Miss Elliott's bedroom. There we stopped while she tapped a double signal of silence with gloved finger upon finely chiseled red lip.

Tiptoeing in I saw the reason for the soft footed entry. In a dainty brass crib a lovely child lay asleep. Her dusky hair traced odd arabesques upon the pillow. Her olive cheek firm as tinted marble, was outlined against the white silk drapery. Her features were regular as those of a statuette of Venus. The black lashes that curled upon her cheeks, wondrously long, revealed large black eyes that

lifted as we bent over the crib, swept us with a dreamy, uncomprehending gaze and fell again.

"Dearest," breathed Miss Elliott, afraid that whisper of hers might wake the dream child.

There had fallen upon her face the transfiguring grace of love, the love for a child. It was a light no one has seen in her face on the stage. Nor has dinner guest of hers at Sherry's. No earl nor duke nor king has seen it in the cosmopolitan society of London, where she is profoundly admired. It is a soul illumination reserved for Maxine Elliott's sacred hours, her best hours, which are those spent with her sister, Gertrude Elliott, and that sister's elder daughter, her baby namesake, Maxine Forbes-Robertson. And, in that light, Maxine Elliott was what the Painter Lombach called her, "the most beautiful woman in the world."

Always when I hear that Maxine Elliott is cold, and by that coldness repellent, memory summons her worshipping posture before the crib of the sleeping child, her expression as of one transfigured, and her leaflike whisper, "Dearest."

Grace Furness, pausing for breath between scenes of the new farce-comedy she is writing for Henry E. Dixey, has discovered a new duty for the already overburdened manager. She says that he should provide his theatres with pink shades for the electroliters in the lobby.

Milliners and dressmakers and beauty parlor proprietors spare no expense to place their patrons in attractive settings. Miss Furness argues, and why should not theatre proprietors be as thoughtful? The woman who makes her way from the auditorium, red-nosed from her appreciation of an emotional play, is doubly wretched, and looks the more grief be-dragged under the cruel white stream that pours from the arc light in the lobby. Such a revelation of emotional deshabille frightens a timid woman away from the theatre, Miss Furness declares. Light streaming through the rosy medium of tinted shades softens and intensifies a woman's beauty, and dims the fervor of a reddened nose. She points out that the complaints of women that their gloves were ruined by handling ill-printed programmes brought about the new programme. Agitation, she declares, will achieve the becoming pink shades in theatre lobbies.

Alice Fischer and Wilton Lackaye are ancient enemies of the friendly sort. To recount the tricks and traps they have set for each other would be to write an unwieldy volume. Each watches the other furtively at long distances and commits diverse sarcasms whenever within speaking range. In the feud Miss Fischer is the greater terrorist.

"When Alice Fischer is in town," complains Mr. Lackaye, "I never answer a mash note."

THE MATINEE GIRL.

EDMUND E. PRICE DIES.

Edmund E. Price, a well-known lawyer and formerly a pugilist and playwright, died on Jan. 31 of apoplexy while in a cab on his way to the New York Hospital. He was born in Wales seventy-four years ago, but came to America when a boy. When a youth he was a prizefighter and afterward was manager for Morrissey and John C. Hennan. Later he became theatrical manager for John L. Sullivan, and wrote two plays, *Honest Hearts* and *Willing Hands* and *One of the Bravest*. In New York Mr. Price studied law, and for twenty-five years he had an office in the old Clipper Building. His home was at the southwest corner of Lexington Avenue and Twenty-eighth Street. His wife died at Glen Head last summer. He had considerable property, part of which was a theatre in Williamsburg. The only known relatives are a niece and nephew in Washington.

ANTI-THEATRE TRUST BILL IN TEXAS.

State Senator Griggs of Texas on Jan. 27 introduced in the Texas Legislature a bill to restrain the Theatrical Trust from discriminating against independent attractions.

The bill provides: First, that any manager or theatre owner who refuses to lease his theatre to any bona fide applicant therefor for the purposes of public entertainment at a time when there are no bookings for these houses shall be fined a sum ranging from \$100 to \$500; and second, that a list of all bookings must be kept in each of all who desire to see them.

Refusal to show these lists is to be punished by a fine of from \$10 to \$20 in each case.

MRS. LE MOYNE JOINS SOTHERN.

Mrs. Sarah Cowell Le Moyne has been engaged by E. H. Sothern and Julia Marlowe to join their company, and will be cast for several important roles in their different plays. Mrs. Le Moyne will make her debut with the Sothern-Marlowe organization at the Lyric Theatre on Tuesday night, when she will appear as the old witch Wiltiken in *The Sunken Bell*. During the earlier performances this season as well as during Mr. Sothern's presentation of the play seven years ago, old Wiltiken was impersonated by a man. This will be the first time in America for the character to be played by a woman.

THE PRETENDERS TO BE GIVEN.

For the big Spring production the Yale University Dramatic Association will give *The Pretenders*, by Henrik Ibsen. This will be the first presentation of the great Norwegian's drama in this country, and the past efforts of the Dramatic Association argue well for a splendid showing. Frank Lee Short, who has been the dramatic coach for the association, will produce the play. Two performances will be given at Hartford, two at New Haven and then two in New York, when the Yale Alumni will be a large factor in the production.

STRAUSS' SALOME FORBIDDEN.

Richard Strauss and Oscar Wilde's opera, *Salome*, will not be given again in New York. Heinrich Conried announced this decision on Jan. 30 after a meeting of the directors of the Metropolitan Opera House and Realty Company, at which further performances of the opera were forbidden in the Metropolitan Opera House. Mr. Conried says that the opera will not be produced at the New Amsterdam or any other New York theatre.

ACTORS' FUND FAIR.

Although the Actors' Fund Fair does not occur until the week of May 6, an enormous amount of preliminary work is being done. The interior of the Metropolitan Opera House will undergo a complete transformation. Leading scenic artists and stage mechanics have volunteered to combine in carrying out the brilliant decorative scheme. The Actors' Church Alliance is planning aid for its booth. The contribution chain for the fair will reach clear across the Continent.

JOHN D. ROCKEFELLER KILLED.

John D. Rockefeller, a member of A Child of the Regiment company, which is playing at the Academy Theatre, Chicago, was killed on Jan. 30 by a Gatling gun which fell on his skull. Rockefeller was helping to remove the gun from a temporary platform on the stage.

REFLECTIONS



Photo White, N. Y.

Law Dockstader, the famous minstrel, recently purchased 100 acres of the choicest wheat land in Texas, about fifteen miles southeast of Wichita Falls, and the product is the best that comes out of the Pan Handle of Texas, the famous wheat belt of the Lone Star State. Dockstader is so favorably impressed with the quality of his wheat that he declares he is going to manufacture a breakfast food which will be called "Dock-O."

Jerrold Shepard is occupying Daniel Sully's country home in the Catskills, and will remain there until he has finished writing the new play which Mr. Sully will produce in the Spring.

William Mandeville has replaced Harry MacDonough in *Princess Beggar*, assuming the role he played earlier in the season.

The Executive Committee of the People's Institute, recently appointed to extend the Institute's work of placing certain plays within the reach of those unable to pay regular prices, has just completed arrangements to add *The Road to Yesterday* to the list of productions available at reduced rates. Special tickets, exchangeable at the box office at half rates, are issued to those entitled to them.

The Norfolk Auditorium at Norfolk, Neb., has been bought by the Huse Publishing Company, publishers of the *Norfolk Daily News*, who will have exclusive charge of the house and its bookings in future. On Feb. 10 the house will be opened, completely renovated and remodeled. The public of Norfolk are looking forward to a first-class theatre with first-class entertainment hereafter under the new management.

Forrest H. Cummings has gone to a hospital at Rochester, Minn., to undergo an operation on his nose and throat.

Robert C. Turner, who recently played *Tamozin in The Jungle*, has been engaged by John Craig as a member of his stock company at the Bijou Theatre, Boston.

The American tour of Forbes Robertson and Gertrude Elliott has been extended for ten weeks, giving them in all twenty-six weeks in this country.

It is probable that the English musical play, *Anasals*, will be De Wolf Hopper's vehicle next season.

On Jan. 25 during a matinee at the Bijou Theatre, St. Louis, a cable used in the stage mechanism broke and Pasqualina De Voe and the leading man were thrown down. The latter escaped with a few bruises, but Miss De Voe was rendered unconscious and is now suffering with a sprained back and knee.

Mary Shaw and her company finished their rehearsals of *Alice-Sit-by-the-Fire* on last Thursday and left for Manchester, N. H., where the tour opens Feb. 5. Carlyle Moore, general stage director for Sweeney, Shipman and Company, spent the week in Boston, where the scenic artists of this firm were engaged in fixing up the original Criterion Theatre production, which Miss Shaw will utilize on her tour.

J. F. White has just completed arrangements through Selwyn and Company for a revival of Edwin Barbour's version of *Al Hider Haggard's* "She." Mr. White intends carrying a company of twenty-five people, including ballet, and will mount the play with special scenic and electrical effects. Time is now being booked.

Jessie Bonstelle has withdrawn from the cast of *The Reckoning*, which is to be produced at the Berkeley Lyceum Theatre on Feb. 12.

Thomas W. Ross, under Shubert management, opens his season in Augustus Thomas's play, *The Other Girl*, at Warren, Pa., on Feb. 7, and on March 11 will begin an unlimited run at the Studebaker Theatre, Chicago. Among others who will support Mr. Ross will be William Redmond, Tully Marshall, Ethel Brandon and Dallas Tyler.

The Shuberts have arranged that Camille D'Arville in *The Belle of London Town*, now at the Lincoln Square Theatre, will be the first attraction to appear at the new Shubert Theatre in New Orleans. The date arranged for is the latter part of March.

Clara L. Meyers has severed her connection with the Charles K. Champlain company after playing thirty weeks as leading woman.

Ann Warrington has been engaged in support of Henrietta Crosman in *All-of-a-Sudden Peggy*.

Henry Miller announces that the engagement of Madame Alla Nazimova at the Bijou Theatre, which ends on Feb. 9, owing to Miss Crosman's contract for a four weeks' stay, which could not be disposed of, will be resumed there on March 11. Then Madame Nazimova will appear in Hedda Gabler. This week matinees will be given on Tuesday, Wednesday and Saturday. On the afternoon of Feb. 11 Madame Nazimova will open in the Herald Square in A Doll's House, which she will play on Monday, Wednesday, Thursday and Friday afternoons, so as not to conflict with the regular performances of *The Road to Yesterday*.

The management of the Majestic Theatre has arranged to care for automobiles bringing a party of four or more to any performance of *The Rose of the Alhambra*. Floor space has been reserved at a garage at Broadway and Sixty-second Street, where the motors and chauffeurs can find shelter.

Edward Rosenbaum, Jr., who has been business manager for Ezra Kendal, has resigned that position to open a publicity office in New York city.

The excellent business of the Ferris Stock company at the Auditorium, Los Angeles, Cal., is keeping up week after week. Capacity is an ordinary state of affairs. The bill this week is *At Pine Ridge*, and *La Tosca* will be put on on Feb. 11.

Paul McAllister, leading man at Keith and Proctor's 125th Street Theatre, who appeared in *Orhelo* last week, has decided to use that play, also a modern drama which has been written for him on a starring tour, which will be inaugurated season after next under the direction of a New York manager.



The Tourists, with Richard Golden in the leading role, was the Shubert offering Jan. 27-28, playing to audiences that taxed the capacity of the theatre nightly. From all points of view the attraction was one of the most successful productions seen here this season. The Light Eternal 2-3.

Florence Roberts in The Strength of the Weak was the Willis Wood attraction 25-30, playing to good business. She was equally good in both the light and tragic scenes. Her supporting cast included Charles Kent, Florence Robinson, Christine Pierce, Thelma Bergen, Adelaide Manola, and Ruth Allen, all of whom pleased. Mr. Hopkins 31-2.

At the Auditorium the Woodward Stock co. put on Under Two Pines 27-3 and played to the customary big business. This house seems to have realized its old time prestige, for capacity audiences are the general rule there, the 31-2, also being in frequent use. The show play was given its original staging, as the Woodward and Burgess Co. own the production, having formerly starred Jane Kennerly in the piece following its long run with Blanche Bates in the leading role. The least bad of the supporting cast and George Arliss the part of Bertie Cecil, both appearing to excellent advantage and winning much applause. J. Francis Kline was well cast in the role of Chatterbox, while other members of the cast, and the smaller parts admirably. Because the Loved Him 3-3.

Harry Hersford in The Woman Hater was the Grand attraction 27-2, playing to good sized audiences at each performance. Mr. Hersford was a former member of the Woodward Stock co. here and has a strong following. He was seen here in the same play last season and scored a big hit, while the present engagement promises to be a repetition of the first. A very capable cast, were in support, Helen Travers and William Andrews deserving special mention. The Pit 3-4.

Howard Hall in The Millionaire Detective was the offering 27-2, scoring a big hit with the following of the audience. The play was elaborately mounted. When the World Sleeps 3-3.

Jim the Westerner was the bill of the Fulton Brothers' Stock co. at the People's 27-2, playing to very satisfactory business. Joe B. Fulton made much of the title role and was frequently applauded, while Clyde Collicott did equally well in the heavy part and won the customary applause from the gallery. Edith Jackson as May Lawton and James Fulton as her father also deserve praise for well played parts. The production was admirably staged.

The Prince of India, to be seen at the Willis Wood 3-3, promises to be one of the events of the season. An immense advance sale is already recorded and business will doubtless be to capacity at every performance.

Madame Schumann-Haek will be heard in concert at Convention Hall 4. D. KERRY CAMPBELL.

LOUISVILLE.

Mario Chilli in Marrying Mary filed an engagement at Macaulay's Jan. 28, 29, that was exceeded in point of attendance during the present season only by Richard Mansfield in Peter Grant. Francis Wilson will finish the week in The Mountain Climber and will be followed by Nance O'Neil in The Sorcerer. Althea's London Musical Fantasia co. in a musical comedy, entitled Around the Clock drew excellent business to the New Music for week of 28-2. York and Adams will open 4.

The Avenue for the week of 27 presented one of Theo. Krumer's thrillers, A Woman of Fire, the play dealing with life in New York and presenting as one of the scenes a particularly realistic view of the East River by moonlight. While Prince Burns will open for a week 3.

The May Festival Chorus is energetically and patriotically rehearsing the several ambitious compositions that will be rendered by it upon the occasion which is to be made notable through the engagement of a number of high class soloists and by the Walter Burroughs symphony orchestra.

A recent issue of Louisville paper showed John T. Macaulay, the general manager of Macaulay's Theatre here, pictorially as he now is, a robust specimen of contented manhood, and as he appeared during the war, a handsome soldier. Max Philbin was busy shaking hands with old Louisville friends during the engagement of The Black Crook at the Musicale. Max for many years officiated in the box-office at Macaulay's.

Yetta Friess of the vaudeville firm of Friess and Antrim, who appeared at Hopkins' last week, is a Louisville girl who is making good in vaudeville.

Lavinia, the pianist, gave a recital at the Woman's Club 24 which was highly enjoyed by a Louisville contingent made up of Mrs. Madeline Schumann-Haek and her family. Madeline Schumann-Haek is understood for a return engagement 11.

The management of the new open air resort, the White City, which is to be located on the site of what was formerly Riverside Park, is doing much excellent preliminary advertising. The paper that being put out is novel and attractive and calculated to create much interest in the new place.

It is possible that Matt G. Winn, who is local representative of the Independent, who are offering the new Mary Anderson Theatre here, may be the resident manager of the house when it is completed.

Mr. Winn is a man of many talents and has many business enterprises which he conducts successfully. If he finally decides to add the management of the new theatre to his duties there is no doubt that he would prove a conspicuous success. However, it is given out by those in position to know that no decision has as yet been reached as to who will be the manager of the new house.

MONTREAL.

Viola Allen opened at the Majestic Jan. 26 in Cymbeline to a good sized house. The production is a beautiful one, and Miss Allen gave a capable performance of the much persecuted Imogen. Howard Gould did the part of Iachimo, Sidney Herbert, H. J. Hatfield, and Fuller Melish deserve mention. The reading of most of the co. was, however, very indifferent and faulty. Annie Russell in A Midsummer Night's Dream 4-5.

At the Academy of Music Cole and Johnson entertained good sized audiences with The Sho-Pie Regiment. The performance is bright and snappy, and besides the stars Henry Grant, Andrew Tribble, Wally Jenkins, Sam Lucas, Nettie Allen, Ina Clark, and Anna Cook are all deserving of most mention. Little Dollie Duplex, with Grace Cameron featured, 4-5.

The Chase of Drink proved a strong drawing card at the Theatre, and the success that it made here last season. F. Ang. Cook again starred in his powerful performance of the drunkard, Bill Saunders, and the dancing of Babe Minerva was much appreciated. The Phantom Detective 4-5.

Miss Mary Burroughs proved a good attraction at the Royal. The play was exceptionally good. The Allen and Miss Hunter do a clever comedy and acrobatic act. Nettie Nelson and Phil Ott in an exceptionally good sketch. W. G. Harvey, Remondie and Ward, and the Two Wives are all features of the play. The chorus is large and shapely. Empire Burroughs 4-5.

Baron's powerful drama of Odette was given at the Montmartre, with Madame Demarey in the title role. The intensely dramatic plot was watched by good audiences with great interest. The performance was a creditable one all round. Marquise de la Mare 4-5.

Salammb, arranged from Flaubert's novel by H. Jean Carre, of the National co., proved a drawing hit at the National. The splendid chances for scenic display and costumes were taken the fullest advantage of and the various members of the large cast acquitted themselves exceedingly. Camille 4-5.

Viola Allen will produce for the first time at the Majestic's 31 Love in Livery and The Countess Jeanne.

Mollie Dill, of The Sho-Pie Regiment co., was taken with heart failure on the street 30 and had to be removed to the hospital here. She is now improving. W. A. TREMAYNE.

NEW ORLEANS.

Madame Nordie opened her series of three performances here at the French Opera House in conjunction with the San Carlo Opera co. Jan. 26 by singing the title role in La Gioconda. The presence of the distinguished artist in the cast had a stimulating effect upon the rest of its personnel, and each and every individual acquitted himself with distinction and surpassed his previous efforts. The hours of the evening were divided between Francesco Cossentino and Madame Nordie, the former making the bill of the evening. Nordie did not make or create the enthusiasm which her reputation justified and only in the last act demonstrated some of her old time form, singing with considerable brilliancy and with a full voice. Her performance was a decided success, but the audience left a little to be desired.

Paul, with Madame Nordie, did not make or create the enthusiasm which her reputation justified and only in the last act demonstrated some of her old time form, singing with considerable brilliancy and with a full voice. Her performance was a decided success, but the audience left a little to be desired.

A capable aggregation of dancers to the Standard Opera co., now appearing at the Shubert Theatre in their second week 27-2. The Shubertian Girl was the bill and was presented to but little business during the week. The merit of the co. does not lie in the quality of the community, but in the fact that the Shubertian Girl having been seen here so repeatedly at popular prices explains the small attendance. Edwin Howard, Walter

Watts, G. A. Nathanson, Clara Hunt, Cecil de Mille, Johann Berthelme, Pauline Perry, Chris Petra, Helen Pittman, Calista Hunt, and Ernest Trunkler were conspicuous in their endeavours.

At the Crescent Theatre Buster Brown, presented by an ordinary co., held the house 27-3 and played to fair business during the week. Fantasma 3-4.

At the Baldwin Theatre the Baldwin-Baldwin Stock co. presented The Secrets of the Palace 27-4. Lytle, Lillian, and Lee. Power did the principal work of the cast and did it well. How Hearts Are Broken 3-5.

The Brown-Baker Stock co., at the Lyric, presented Caught in the Web 28-3, and the audience of the theatre could see in the line of thrills and stirring climaxes. The Two Orphans 4-5.

The Santa-Sentley co. was the attraction at the Greenwood Theatre 27-3 and played to good business during the week. The show was well staged and attractive to both ear and eye and some of the scenic features were fair. Bowery Boulevard 3-5.

Brooks's Marine Band continues the feature at the Winter Garden, where Temple Houston Black is soloist.

Frital Schiff appeared at the Tulane Theatre in Mile. Modiste 28-2, playing to large houses during the week. The College Widow 3-5.

J. MARSHALL QUINTERO.

PORTLAND, ORE.

One of the most important engagements of the theatrical season in Oregon was the appearance of Glen Herberle in Sapho and The Second Mrs. Tanqueray Jan. 21-23 at the Bell. This was her first trip to the Coast, and she was greeted by large and appreciative audiences. Her supporting cast included Frank Mills, William Clark, and Ida Goldstein. The Bell Theatre met a cordial reception 24-26, presented by an excellent cast. Cherish Simpson made a big hit in the leading role, as did A. E. MacGahan in his song number, and an excellent cast. Cherish Simpson will be at this house four nights, 27-30, with Isabel Irving to follow.

How Baxter Butted in played crowded houses at the Baker Theatre all week 25-28. John Salpella in the role of Baxter, Howard Hanson as Eben Clark, and Martha Rogers as John's wife, the kitchen girl, got all the laughs possible out of their parts, and the week's offering was an immense success. Local interest is centered in the production at the Baker Theatre 29-30, the play Oregon, a powerful drama written by an Oregon author, Mrs. Jane McMillen Ordway. The Middleton, which was recently produced at the Baker Theatre, will be repeated the latter part of the week 31-2. If I Were King will follow, in which the audience will again witness his place as leading man of the Baker Theatre Stock co.

At the Empire the well-known scenic melodrama The Midnight Flyer held the boards 25-28. The production kept his audience busy and they were much and appreciative. The next attraction will be The Young Man 27-3, to be followed by Nettie Nettle the Newgate 3-5.

The Pulse of New York was the offering at the Lyric 27-2. Frank Fanning and Wanda Howard in the leading roles scored, as usual, while Lily Branncombe, Charles Conners, Thomas Clarke, and Lillian Griffith came in for their share of favor. Next week The Best Appearance will be given at the Lyric Theatre. The Girl 21-28, with Verna Felton in the leading part, scored a success. Other in the cast who acquitted themselves favorably were Forest Seabury, Irving Kennedy, and Taylor Bennett. Love and Law 28-4 will be the attraction at this house.

JOHN F. LOGAN.

LOS ANGELES.

The Mason was well filed Jan. 22-26 to see McIntyre and Heath in The Ham Tree. The attraction is a sort of musical novelty, so arranged as to display the old time chestnuts of the two principals. There are good songs and a splendidly trained chorus which fill out a plotless show.

At the Auditorium week 21-26 the Ferris Stock co. was seen in The Cowboy and the Lady, a better production would be hard to find. As to scenery, well, it hardly could be improved upon, and as for the cast, they appeared to excellent advantage. Dick Ferris took the part of Teddy North and Florence Stone was cast as Mrs. Weston, and Harry Van Meter characterized Quaker Foot Jinks in a most convincing way. One of the best bits of character work was that of Louisa Boyce in the part of Miss Prisma, pianist at the dance hall. The success will follow next week.

Ransom's Polly was the bill at Belasco's 21-27, and this remarkably clever play was produced in a most capital manner by Mr. Belasco's clever cast, and the attendance proved the verdict. Lillian Albertson will make her first appearance with this co. next week in The Masqueraders.

No pains were spared by the Burbank forces to make a most attractive show out of A Navajo's Love. The scenery was elaborate and the co. did their best with a play that is full of all kinds of situations—enough to satisfy the most fastidious. If packed houses tell tales, the tale is true and the management is satisfied; however, there are plays and plays, and there are differences in people. We 'Uns of Tennessee will be revived 3-5.

At the Auditorium 24 and 25 Madame Schumann-Haek gave two recitals which taxed the capacity (4,000) of the house on each occasion. The artist needs no commendation, for she is perfect and an immense favorite, and there lies the entire secret. The Grand and Glorious, which was written by Melville in the Hopkins, and as proven before, this characteristic play has always made a big hit in this city.

Manager Berry, of the Auditorium, announces that, beginning in April, he will offer a selection of artists in comic opera, the season to last about three months.

DON W. CARLTON.

MILWAUKEE.

Mrs. Temple's Telegram opened a short engagement at the Shubert Jan. 27, and closed with much success and night 30. The opening audience was a large and appreciative one, and the play was just as well received as it was last season at one of the other theatres. The house was packed and the cast was Virginia Harwood will appear in The Love Letter.

A very pretentious production of Peter from Paris opened at the Alhambra 27 to capacity houses. The musical comedy is just as entertaining as ever, and the co., consisting of the same old favorites, was well balanced one. However, the scenery and costumes are beginning to show the results of age. Ensign Jensen in the part of Peter makes a pleasing impression with his musical numbers and dancing specialty.

William Campbell, an actor of considerable experience, portrayed of the tough character. Among others in the co. are George Elmer, Percy Brown, Ward Caulfield, Gale Satterlee, Olivelette Haynes, who are entitled to recognition for their uniform good work. The Grand and Glorious, which was written by Melville in the Hopkins, and as proven before, this characteristic play has always made a big hit in this city.

The Mountain Climber, presented by Francis Wilson, opened a short engagement at the Davidson 24 and 25. The production is a very attractive one, and the co. is well balanced one. However, the scenery and costumes are beginning to show the results of age. Ensign Jensen in the part of Peter makes a pleasing impression with his musical numbers and dancing specialty.

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time that this opera has been presented here, and it evoked considerable applause. There was a marked difference in the size of the audience that greeted Glen Herberle in Sapho at the Bell Theatre 21-23, in The Second Mrs. Tanqueray (matinee only) 24, and Adrienne LeComte 25, all of which drew audiences that ranged from large to capacity, testifying to the popularity that this actress enjoys in this city. It is needless to say that the supporting cast, in each case, was of the highest quality. Swedish Dramatic Society 31. William E. Crane and Ellis Jeffries in The Strife to Osmog 1, 2.

At the Seattle Van Wagner 25-26, with George C. Thompson in the title role, played to large and enthusiastic audiences. At Orpheus Creek 27-2.

At the Lela the Fantasma Stock co. gave a very fine presentation of Nell Gwynne 25-28. Alfred May in the title role, and William Douglas as Charles II portrayed the Marquis Monarch's character in a manner that conformed well to history and tradition, while William Morris in his work showed that he had a right conception of the character of the great Lord of the North. The rest of the cast showed their parts in a highly creditable manner. The Little Minister 27-2.

A new theatre, the Lyric, under the management of Messrs. Russell and Drew, will open for the first time on 27 in a wonderful location, on the southeast corner of Occidental and Washington streets in The Scout's Revenge. BENJAMIN F. MESSERVET.

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BENJAMIN

Memo began a big four-day run on the Arthur Byrne and Gertrude Chapman co. offering. The house for the first night was entirely sold out to the farmers. The strong play made its hit as usual. Coming are: Dackard's Minstrels 4, George Moore 5, Springfield Symphony Club 6, The Grandstand 7, The Second Lady Delamater 8, before the crowd of houses that greeted the star and his excellent co. with great enthusiasm. Julia Dean, one of the principals, who was here last season as leading woman with the Hunter-Brofford co., was given an ovation. Quincy Adams Sawyer week of 25 to drawing its usual large and well pleased audience. Lew Dackard 5.

HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): The spectacular Four Corners of the Earth to large business 24-26, received heavy applause. Thorne and Orange Blossoms 28-30, an interesting drama, in which Edna Earle Lindon plays the leading character with evidence of careful study and ability, attracted large and enthusiastic audiences. Joe Welch in The Star performer 31-2. A notable cortege of theatrical managers from New York attended the opening performance of A Marriage of Reason, including Alvin Karpis, Thomas H. Riley, Mr. and Mrs. Henderson, Helen Ten Brock (Miss MacArthur), and the playwright J. Hartley Maunier. Kyrie Bellew was forced to make a speech, which he did in a few well chosen, appreciative words. The author was called for and was let off with a modest bow. Jean G. Hayes, on account of Dackard's, was a guest at the Dackard Club 31.

NEW HAVEN, HYPHEN (J. R. Gilmann, mgr.): James T. Powers Jan. 25, 26, with matinee, in The Blue Moon; one of the best musical comedies seen here this season; was warmly greeted by three big audiences. Week 28 (except 29) Dr. J. R. Foulton, the clever hypnotist, played a fair sized audience every night. The Police Ball 30; a gay throw completely filled the Hyperion with dancers and spectators; it exceeded the expectations of the committee and proved a brilliant success. On Parade 4, 5, Mrs. Fiske 8, Dackard's Minstrels 9.—**NEW HAVEN** (J. H. Wilson, mgr.): Thorne and Orange Blossoms 24-26, capable; good house each performance. U. T. C. 28-30 received good patronage and pleased. The Humming Bird 31-2, with W. A. Whitcomb as Lord Lamley and a strong supporting cast, which includes Henry Carl Lewis as Giuseppe, the organ grinder, in well worthy of the splendid audiences that make it an unqualified success. On the 31st, Dackard's Minstrels 31.—**RIJOU** (J. Callaghy, Jr., mgr.): Week 28 The Eternal City; the largest audiences of the season greet the stock at each performance. Miss Shipman is fascinating in the role of Donna. The Humming Bird 31-2, with Lawrence S. McGill as David Ross; the work of the whole co. is of unusual merit. J. V. OSBORN.

BRIDGEPORT, SMITH'S (Edward C. Smith, prop.): A. E. Culver, mgr.: If I Were King Jan. 24, with Lester Longman, director, business, and a fine cast. The Humming Bird 25, 26, and attracted well. Will H. Vedder in Kidnapped for Revenge 28-30 was remembered for his former appearances here with Hoot and Hall. Martin's 31, David Higgins and Eleanor Montell in His Last Dollar 4. The Mummy and the Humming Bird 5, 6. R. G. Knowles' Lecture, South Africa 7. Lew Dackard (return) 8. Neil Brown 9. H. HOFKINS, County Clerk.

WATERBURY, POLI'S (Harry Parsons, mgr.): Chintown Charlie Jan. 24 to big business. Shadows of the Past 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

DENVER.

Florence Roberts had a successful week at the Broadway Jan. 21-23. The strength of the West, which received its initial production in Denver just a year ago, was well received. Maria Rosa, Miss Roberts' new play, was given the last half of the week. It was quite uninteresting and signally failed to please. The Virginia 28-2. The District Leader 49.

Under Southern Skies succeeded Painting the Town at the Taber 27.

As Told in the Hills is an attractive offering at the Curtis.

The Brandon Players offer The Power of the Cross 27-2. Margaret Pitt has left the co.

MARY ALKIRE HELL.

JERSEY CITY.

Al. H. Wilson came to the Academy of Music Jan. 28-30 to big business in Mets in the Alps. The play gave universal satisfaction and proved to be a treat. Mr. Wilson is very much at home in this place, and he has a number of catchy songs this season. The support is remarkably good. The County Chairman 44. A Message from Mars 11-14.

Plans for the new Broadway Theatre have been accepted by the city. The new Broadway Theatre and Fred Astaire. Work is progressing, and the final award of contract will take place 4.

The fire department has issued an order preventing persons standing in the local theatres. How long the order will last is a mystery. WALTER C. SMITH.

ST. PAUL.

At the Metropolitan the Daily Musical co. played in the Grand Jan. 24-27. William Gillette in Charlie is playing to capacity business 28-30. His support is especially pleasing. Rosalie Knott in Alice-Sit-by-the-Fire 31-2. The Heir to the Heiress 34. Little Williams in My Topsy Turvy 35. The Grand as David Ross; the work of the whole co. is of unusual merit. J. V. OSBORN.

BRIDGEPORT, SMITH'S (Edward C. Smith, prop.): A. E. Culver, mgr.: If I Were King Jan. 24, with Lester Longman, director, business, and a fine cast. The Humming Bird 25, 26, and attracted well. Will H. Vedder in Kidnapped for Revenge 28-30 was remembered for his former appearances here with Hoot and Hall. Martin's 31, David Higgins and Eleanor Montell in His Last Dollar 4. The Mummy and the Humming Bird 5, 6. R. G. Knowles' Lecture, South Africa 7. Lew Dackard (return) 8. Neil Brown 9. H. HOFKINS, County Clerk.

CORRESPONDENCE

ALABAMA.

MOBILE, THEATRE (J. Tannenbaum, mgr.): Tim Murphy in A Corner in Coffee Jan. 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

ARKANSAS.

HOT SPRINGS, AUDITORIUM (Brigham and Head, mgrs.): Harry Beresford in The Woman Hater Jan. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 1

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son, mgr.): Mahara's Minstrels Jan. 24 pleased small house.

IOWA.

FORT DODGE—MIDLAND (Arthur and Gale, props.; William P. Dornier, mgr.): Frank E. Long co. week Jan. 21 in Parolan Princess, Dances of New York, Man of Mystery, Monte Cristo, Moonshiners, and A Texas Ranger to good business and satisfaction. Peck's Bad Boy played 24 failed to please good business. A Banned Hero 24 failed to please. Athletic Exhibition 24. Alberta Gallatin 24. Told in the Hills 24. Burton's Comedians week 4. **ARMOUR** in The Old Maid, mgr.: The Society Circus played to good three nights 24-26; packing the house at each performance, and was a great success, both financially and artistically; special mention should be made of the Scotch Highland 18; dancer of Misses Fessler and Young, and the mechanical doll dance of Emma Tremaine. **ALEXIS THEATRE** (vaudeville) (Overman Brothers, prop.): Good business ruled at this house week 21, and two big houses over the week 23. The special this week are The Flying Merriam, Edwin Booth, and new moving pictures. **GUY F. HANKIN.**

IOWA FALLS—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): On the Bridge at Midnight Jan. 23 canceled. Frank Beamish and Rita Knight in A Stranger in Town 23. Dora Thorne 1. **ITEMS:** During a performance of A Stranger in Town at Boone 24 a fire broke out in the Wells Hotel, at which the most of the co. were stopping. The hotel was totally destroyed, but the members of the co. saved the most of their things. Miss Griffin, who has been so successful this season as the leading woman of the Dalrymple Comedy co., has signed for the same position for next season, and will be featured. Leonard A. Emerson has also signed with the same co. for next season. **FRANK E. POSTER.**

OTTUMWA—GRAND (J. Frank Jersey, mgr.): Arthur Dunn in The Little Girl Jan. 24 pleased good business. Dan McLeod vs. C. L. Barney, wrestling contest, benefit Ottumwa Baseball Association, 25; well patronized. **HENDERSON** Stock co. 23 pleased crowded house. Florence Gale in Taming of the Shrew 20. Henderson Stock co. 20-2. The Midnight Escape 4. **FRANK SIMONDS.**

SIoux CITY—GRAND (Woodward and Burgess, mgrs.): The Burglar and the Wife Jan. 20 seemed to be at least satisfactory to the usual Sunday business. Arthur Dunn in A Stranger in Town 20. Dora Thorne 21; star good, but support poor. A Jolly American Tramp 22; medium house and show. Dustin Farnum in The Virginian 23 played to S. R. O. and gave the best of satisfaction. The Yankee Consul 24 to fair business; played two houses. Peck's Bad Boy 27. The Black Spider 28. Alberta Gallatin in Dorothy Vernon of Haddon Hall 30. Wright Huntington in The Pit 31. James K. Hackett in The Walls of Jericho 1. **LYRIC** (C. E. Dixon, mgr.): Harry Short, headlining The Yankee Consul, was so hoarse he could hardly speak and stayed in his dressing-room between the matinee and evening performances with a physician in attendance.

CECIL RAPIDS—GREENE'S OPERA HOUSE (W. S. C. Miller, mgr.): The Burglar and the Wife Jan. 20 seemed to be at least satisfactory to the usual Sunday business. Arthur Dunn in A Stranger in Town 20. Dora Thorne 21; star good, but support poor. A Jolly American Tramp 22; medium house and show. Dustin Farnum in The Virginian 23 played to S. R. O. and gave the best of satisfaction. The Yankee Consul 24 to fair business; played two houses. Peck's Bad Boy 27. The Black Spider 28. Alberta Gallatin in Dorothy Vernon of Haddon Hall 30. Wright Huntington in The Pit 31. James K. Hackett in The Walls of Jericho 1. **LYRIC** (C. E. Dixon, mgr.): Harry Short, headlining The Yankee Consul, was so hoarse he could hardly speak and stayed in his dressing-room between the matinee and evening performances with a physician in attendance.

CLINTON—THEATRE (C. E. Dixon, mgr.): The Show Girl Jan. 25; two good performances to light business. A Kiss of Flame 25 to light business. Walls of Jericho 30. The Burglar and the Wife 31. Florence Gale in Romeo and Juliet 1. Redemption of David Corson 2. Side Tracked 4. The Clansman 6. Florence Roberts in The Strength of the Weak 7. Alberta Gallatin 8. Dora Thorne 9. Local rental 12. The Time, the Place and the Girl 13. The Woman in the Case 15. **ORPHEUM** (G. W. Page, mgr.): Vaudeville; opened 28 with two performances; good business. Programme changes every Monday.

BURLINGTON—GRAND (Chamberlain, Harrington and Co., mgrs.): Arthur Dunn in A Stranger in Town 21; excellent business. Use of Pomeroy's co. 22-23 in vaudeville to fair business. The Linden Trio, a special feature, scored big hit. Marriage of Kitty 24 to small but well pleased house. The Convict's Daughter 1. Arthur Dunn 2. Amelia Blumhagen 4. Land of No Man's Land 5. The Devil's Auction 13. Warning Bell 14. Francis Macmillan 15. **DUBUQUE—GRAND** (William L. Bradley, mgr.): It Happened in Northland Jan. 23; excellent, to capacity. Harriet Burt, Dan Mason, and Teddy Burns Railroad Jan. 24 at Midnight 26 pleased 24 good audiences. North Brothers' Comedy co. 28-2. Eva Tanquary 7. King of Tramps 9. The Time, the Place and the Girl 13. The Redemption of David Corson 14.

OSKALOOSA—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Florence Gale in Taming of the Shrew Jan. 23 fair business; pleased. The Land of No Man's Land 24. Dorothy Vernon of Haddon Hall 5. David Corson 6. Henderson Stock co. 11-13. Charles H. Yale's Devil's Auction 16. Empire Stock co. 18-20. As Told in the Hills 21. The Warning Bell 23.

CENTERVILLE—DRAKE AVENUE (Payton and Swearingen, mgrs.): On the Bridge at Midnight Jan. 15; business and co. fair. Bunch of Keys 23 pleased large business. Florence Gale in Taming of the Shrew 23; good, to large audience. Inferno 31. Empire Stock co. 24. As Told in the Hills 15. Mahara's Minstrels 18. The Warning Bell 22. Henderson Stock 26-2.

DAVENPORT—BUTTS OPERA HOUSE (Chamberlain-Kindt and Co., mgrs.): It Happened in Northland Jan. 22, fair, to medium house. Primrose's Minstrels 24 pleased 24 good audiences. The Little Joker 29. The Burglar and the Wife 1. Side Tracked 3. The Clansman 7.

COUNCIL BLUFFS—THEATRE (A. B. Beall, mgr.): Woodward Stock co. Jan. 21 25 pleased crowded house. The Inventor, Marriage of Bessie, Basel Kirke, Retribution, and Granstark. A Jolly American Tramp 21 pleased a large audience. Love's Troubles 2. Peck's Bad Boy 3.

FERRY—GRAND (H. M. Harvey, mgr.): Peck's Bad Boy Jan. 25; poor, to topheavy house. Empire Stock co. 21-2. As Told in the Hills 6. High School Musical 8. Burton's Comedians 11-16.

DECORAH—GRAND (Weiner and Bear, mgrs.): We Are King Jan. 23; fair house; pleased. Dr. Stiller 25 canceled. Eva Tanquary 5. Dr. Caldwell 14. As Told in the Hills 16.

CHEROKEE—GRAND (F. Brown, mgr.): The Burglar and the Wife Jan. 22; fair co. and business.

A Fatal Error 28. As Told in the Hills 1. Farmers' Institute 7. 8.

CHARLES CITY—HILDRITH OPERA HOUSE (Oida and Dinkel, mgrs.): We Are King Jan. 22; good co. and attendance. When Knighthood Was in Flower 17.

ANAMOSA—GRAND (Clifford L. Niles, mgr.): On the Bridge at Midnight Jan. 22; good house; disappointed. Kiss of Flame 26; good house and co.

RED OAK—KINCAID OPERA HOUSE (L. M. Beardsley, mgr.): Wells' motion pictures Jan. 24 pleased capacity.

FAIRFIELD—GRAND (Lou Thorne, mgr.): Mahara's Minstrels 11. Dora Thorne 13. As Told in the Hills 19.

KANSAS.

TOPEKA—GRAND (Crawford and Hagen, mgrs.): Max Fikman in The Man on the Box Jan. 22; fine co. and performance; pleased capacity. The District Leader (return) 25; play was handicapped owing to the fact that Joseph E. Howard was taken suddenly ill and was unable to appear. Mabel Harrison received several curtain-calls; capacity. The Land of No Man's Land 7. **NOVELTY** (H. R. Wells, mgr.): Doing fine; capacity each performance; new bill for week promises to eclipse any given heretofore. **AUDITORIUM:** The Mid-Winter Exposition closed 26; the whole family. Japanese acrobats, were the best ever seen in Topeka; the German in statures were well received; Campbell and Brady, the jugglers, were good; every night window seats sold higher than reserved seats; S. R. O. could not be found; the Exposition was a big success; E. S. Brigham, the manager and secretary, received much praise. **DAVID J. AUGUST.**

LEAVENWORTH—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): My Friend from Arkansas Jan. 26; two fair houses and performances. The College Boy 27 pleased fair house. The Land of No Man's Land 28 delighted a large audience. The Yankee Consul, with Harry Short, 29; drew well. **PEOPLE'S** (Maurice and Charles Cunningham, mgrs.): A good bill for week Jan. 27; business booming. **ITEMS:** Clarence Woods, the popular musical director of the People's, became sick 22; the theatrical profession of Leavenworth join in wishing him much happiness. Charles Lester Kane's new Aldrome Theatre will be completed by May 1 and will cater to popular priced vaudeville.

PARSONS—ELKS (Earl Woodruff, mgr.): A Royal Slave Jan. 22 good to fair business; pleasant Fitzsimmons in A Fight for Love 23 thoroughly satisfied fair house. Devil's Auction 24 pleased big audience. Forty-five Minutes from Broadway 28. Gingerbread Man 30. A Kansas Sunday 31. Elks' Minstrels (local) 21, 22. **CRIC** Charles Corbin, mgr.: Vaudeville daily to big business. Week 27-2: The Malecombs, jugglers; Marie Morelle, Cole and Coleman, Lyricope and illustrated songs. **ITEM:** Mr. Hodkins, the new lease of the Lyric, was in Parsons 26 and stated that he would open another vaudeville theatre in Fort Smith 3 and another in Little Rock, Ark., 10.

PITTSBURG—LA BELLE THEATRE (W. W. Bell, mgr.): Friend from Arkansas Jan. 22 pleased a good house. Devil's Auction 23; large house; good co. Adeline Thurston 24; good house; pleased. Forty-five Minutes from Broadway 28; largest house ever had in Pittsburg; fine co. Miss America 27 canceled. Robert Fitzsimmons 27; fair house; fair co. Gingerbread Man 29. Kansas Sunday 31. Yankee Consul 2. College Boy 3. Elks' Minstrels 6. Rajah of Bhong 9. Royal Chef 11. Thomas Jefferson 13. Uncle Sam Haskins 17.

WICHITA—CRAWFORD (E. L. Martling, mgr.): Max Fikman in The Man on the Box Jan. 23 delighted capacity. Black Crook, Jr. 24; fair co. and business. Paul Gilmore in At Yale, matinee and night 25; highly pleased capacity. **ROSE** (A. R. Sims, mgr.): Matinee and night 26; good co.; fair business. **TOLER AUDITORIUM** (E. G. Toler, mgr.): Acme Comedy co. 21-26 (except 25); fair co. and business. Plays: The Wages of Sin and The Opium Fiend. Ellen Beach Yaw 22 delighted fair sized audience.

JUNCTION CITY—OPERA HOUSE (T. W. Dorn, mgr.): Sweet Clover Jan. 23; excellent, to good business. The Rajah of Bhong 23 pleased. The District Leader 30. Harry Beauford in The Woman Hater 31. The College Boy 18. W. B. Patton in The Slow Poke 28. Honeymoon March 5. The Honeymoon 7.

ANTHONY—GRAND (R. R. Beam, mgr.): Raymond's Buster Brown Jan. 15; fair, to good business. Cleveland Ladies' Orchestra 23 pleased good house. Rowland and Clifford's Dora Thorne 24 to \$113.50; the poorest house this season. **ITEM:** The Clansman 24. White's Faust 28; well staged; performance poor. The College Boy 7.

MITCHISON—THEATRE (W. A. Lee, mgr.): White's Faust Jan. 21; splendid co. and business. Black Crook, Jr. 22; good co. and business. Sweet Clover 23. Forty-five Minutes from Broadway 30. The Rajah of Bhong 31. Sanford Dodge in Romeo and Juliet 2. Thelma E. John Griffith in Richard III 7. The College Boy 9.

ABILENE—RELIANCE (A. B. Seelye, mgr.): A Royal Slave Jan. 11; good, to fair house. Burle's U. T. C. 13; fair, to fair house. Thelma and Orson Blossoms 24; excellent, to poor house. The Rajah of Bhong 26. The District Leader 31. Uncle Sam Haskins 7. In a Woman's Power 18.

FORT SCOTT—DAVIDSON (Harry C. Krueh, mgr.): Forty-five Minutes from Broadway 22 to big business. Adelaide Thurston 23; crowded house; pleased. Robert Fitzsimmons 25; fair house. Ole Olson 26; fair business. Royal Chef 4. Peck's Bad Boy 13. Thomas Jefferson 15. The Tenderfoot 16.

WINFIELD—GRAND (George Gary, mgr.): Black Crook, Jr. 23; good to good business. Rajah of Bhong 6. Augusta Outlaw (pianist) 6. Village Vaudeville 9. Caman's Band Annual Concert (local) 12. The Tenderfoot 15. John Griffith 19.

NEWTON—NEW RAGSDALE OPERA HOUSE (Maurice Cunningham, mgr.): Sweet Clover 24; good, to fair business. Juliette Atholman scored. Romeo and Juliet 1. Julius Caesar (Charles R. Hanford) 7. Told in the Hills 14. Royal Slave 14.

COLUMBUS—McGHEE'S (W. R. McGhe, mgr.): Black Crook, Jr. Jan. 22 to large attendance. Robert Fitzsimmons in A Fight for Love 26; good satisfaction, to large business. A Kansas Sunday 27. The Gingerbread Man 5. The Typewriter Girl 8 canceled. Thomas Jefferson 11.

STYVENSON—THEATRE (E. S. Brigham, lease; A. S. Lewis, mgr.): The District Leader, with Mabel Harrison and Joseph Howard, Jan. 27; large and pleased house. The Opium Fiend 28-1. The Pit 2. The Royal Chef 3.

ALMA—OPERA HOUSE (G. F. Pierce, mgr.): Iron Opera co. Jan. 30; good to good business. Ole Olson 12; fair house and Juliet 21; fair. Thorne and

Orange Blossoms 23; good. Sweet Clover 24 pleased small house; with return 4; best of the season.

MOLTON—HINKEN'S OPERA HOUSE (George Blinn, mgr.): The Rajah of Bhong Jan. 23; big business; pleased. In a Woman's Power 26 failed to appear; no notice. Jack Fowler's Players 7. A Little Prospector 11.

CHANUTE—HETRICK (Fred L. Williams, mgr.): Devil's Auction Jan. 26; splendid performance to S. R. O. The Gingerbread Man 31.

PEABODY—MASONIC OPERA HOUSE (F. H. Prescott, mgr.): Faust Jan. 22, with Robert J. White, pleased good business.

OTTAWA—ROHRBAUGH (S. R. Hubbard, mgr.): The Power of the Cross Jan. 31. The Royal Chef 8.

KENTUCKY.

PADUCAH—KENTUCKY (Thomas W. Roberts, mgr.): Jane Crovson in The Freedom of Suzanne Jan. 22 pleased fair business; James Brophy shared house with star. Ida Lehr Stock co. 23-26 failed to give satisfaction to poor houses. Louis James as Falstaff in The Merry Wives of Windsor 28 delighted large audience; Lillian Reinhardt, a former Paducah girl, and her husband, James Arthur Young, appearing in the support of Mr. James, received marked social attention, and repeated ovations from an appreciative audience; Norma Hackett, leading man for Mr. James, was on the Shakespearean drama to the Paducah High School during the afternoon. Charles B. Hanford in Julius Caesar 30. Marie Holston 1, 2. The Social Whirl 5. Henry E. Dickey 9. Lyman H. Howe's moving pictures 11. Nat M. Wills 12. Tracy the Outlaw 15. Gorman's Minstrels 18. Harry Beresford 20.

LEXINGTON—OPERA HOUSE (Charles Scott, mgr.): Maxine Elliott in Her Great Match Jan. 23; excellent, to good business; Madame Catrilly divided honors with the star. Little Johnny Jones 25; good performance; full of snap; fair business. Wonderland 26; first presentation here; light business. King O'Kier 28, 29 (local); benefit Eliza; beautifully staged by Don Clark; good business. Marie Cahill 30. Are You a Mason? 1. Grand Mogul 2. **ITEM:** Helen Gordon, of It Happened in Northland, who has been critically ill in hospital here for two months, left for home 29 entirely recovered.

HENDERSON—PARK (L. D. Smith, mgr.): Eugenia Hale Jan. 26 in The Woman in the Case; very poor business; pleased. Stiller 26-2. The Country Jay 5. George Primrose Minstrels 7. Lyman H. Howe's moving pictures 9. Way Down East 13. Tracy the Outlaw 21. York State Folks 25. **ITEM:** L. B. Smith resigned as manager of the Park Theatre and was succeeded by John Doe Collins as manager and Arthur Katterjohn as treasurer.

MAYSVILLE—WASHINGTON OPERA HOUSE (Russell Dye and Frank, mgrs.): T. M. Russell, bus. mgr.; sale of Spice Jan. 22 delighted S. R. O. Jewell Kelley Stock co. 24 pleased. Howe's moving pictures 13. Mrs. Temple's Telegram 18.

SOMERSET—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Two Merry Tramps Jan. 26; good house; pleased. Humpty Dumpty 29. The Jolly Father 31. **ITEM:** The street car line has been completed and the cars now run from the depot to Opera House, and was succeeded by John Doe Collins as manager and Arthur Katterjohn as treasurer.

OWENSBORO—GRAND (Foley and Burch, mgrs.): The Woman in the Case Jan. 25 and Odette Tyler in The Light Eternal 26; both canceled on account of high water. The Social Whirl 7. The Tourists 14. College Widow 20.

RICHMOND—GRAND (Wm. C. Crockmore and Baxter, mgrs.): Eugene Blair in The Woman in the Case Jan. 23 pleased full house. Dickson and Mustard's Humpty Dumpty 26; poor, to fair house.

LOUISIANA.

BATON ROUGE—ELKS (Walter Fowler, mgr.): Erlich and Cole, lessees; Florence Davis in The Player Maid Jan. 23; good business; pleased. The Clansman in Cymbeline and Julius Caesar 24 to capacity both performances; splendid. Holly Tolly 27; big business; delighted. Tim Murphy 31; advance sale large. W. B. Patton 2. Chase-Lester Stock co. 3-5. Walker White 7. Everybody Works but Father 9, 10. **ITEM:** Theodore Meyer is making a hit with his new orchestra at the Elks.

SHREVEPORT—GRAND OPERA HOUSE (Harlich Brothers and Coleman, mgrs.): Land of No Man's Land Jan. 21; large house; pleased. Custer Clarke 24 in The Banned Hero 26; large house; pleased. The Clansman 25; fine, to large audience. Barlow's Minstrels 28; fair co. and house. The College Widow 30. The Irish Pawnbroker 30. The Tenderfoot 31.

THIBODAUX—OPERA HOUSE (Frank Hoffman and Rosa, lessees and mgrs.): Black Pat's Troubadour Jan. 20 pleased. Heavy house; pleased. The Cross 24; good co. and business. Camille 28. W. P. Patton in The Slow Poke 30. Barlow and Wilson Minstrels 1.

FLAGENINE—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): The Minister's Son Jan. 24; fair business; pleased. Barlow and Wilson Minstrels 28 to S. R. O.

MAINE.

BANGOR—OPERA HOUSES (F. A. Owen, mgr.): The Rajah's Minstrels Jan. 24; pleased large audience of the season. William A. Dillon Stock co. closed week 26 to good business, and presented to pleased audience: His Lawful Wife, The Men of Minstrel, The Mystery of Madison Square, Their Father's Life, An American Prince, The Honeymoon, A Daughter of Conscience, and The Little Mother, and performances good and a fine line of specialties, including the La Doll Children and the Broadway Serenade. Robert Lorraine in Man and Superman 28; succeeded by a talented co.; had a packed house. Robinson Opera co. 4-9. Jere McAniff Stock co. 11-16 (except 12). Ethel Barrymore in Captain Jinks 12. Shidde (local) 18, 19.

PORTLAND—JEFFERSON (Julius Cahn, mgr.): The Rajah's Minstrels Jan. 26 to a large business; splendid attraction. The Sewing Machine Girl 28; fair house. Robert Lorraine in Man and Superman 30, 31; splendid production. Coming Thru the Eye 1, 2 to big business; co. good. Quincy Adams Sawyer 4.

AUGUSTA—OPERA HOUSE (Thomas H. Oddy, mgr.): Dockstader's Minstrels Jan. 24; excellent, to large house. W. A. Dillon Stock co. 26-30. Plays: His Lawful Wife, The Men of Minstrel, The Mystery of Madison Square, An American Prince, and Their Father's Life; pleased large houses. Bertha the Sewing Machine Girl 31.

LEWISTON—EMPIRE (Julius Cahn, prop.): Dockstader's Minstrels Jan. 25 pleased good house. Bertha the Sewing Machine Girl 28; fair. Robert Lorraine in Man and Superman 28 pleased. Coming Thru the Eye 21. Dora Thorne 8. The Pays 4-9.

BATH—CLAMBA (Olive M. Mace, mgr.): The Gingerbread Man Jan. 24; large audience; piece well staged. **ITEM:** Ruth Lodge, R. P. O. E., attended in a lady, after which they entertained the members of the co. Bertha the Sewing Machine Girl 5.

ROCKLAND—FAIRWELL OPERA HOUSE (Bob

Crockett, mgr.): Bertha the Sewing Machine Girl 4. The Lone Elwyn co. 5-10. Alice-Sit-by-the-Fire 25. **BRUNSWICK—TOWN HALL** (H. J. Given, mgr.): Bowdoin Minstrels Jan. 23; excellent, to S. R. O. A Lion Among Ladies 8.

MARYLAND.

HAGERSTOWN—ACADEMY (Charles W. Boyer, lease; mgr.): Emma Bunting co. closed Jan. 31. 26 in A Gang of Crooks to record breaking business; well pleased; S. R. O. sign out before rise of curtain. A Little Outcast 28; small house and pleased; deserved better. The Lyman Twins 29; fair house; pleased. Broadway Gaiety Girls in The Land of Promise 30; full house; pleased. Guy Brothers' Minstrels 2. Sevensall 4-9 (except 6). On the Bridge at Midnight 4.

CUMBERLAND—ACADEMY (Mellinger Brothers, lease; mgr.): Lyman Twins in The Brothers Jan. 28; two good performances to big business. Bennett-Moulton Stock co. opened week 26 to packed house with His Jealous Wife. Other plays: The Life Saver, Ezra Dexter, Faust, A Cowboy's Girl, and A Devil's Lane; good co., performance and specialties. The Lion and the Mouse 5. Guy Brothers' Minstrels 7. The Isle of Spice 8. The Prince of Pilsen 9. The Partello Stock co. week 11.

ANNAPOLIS—COLONIAL (W. A. Hollebaugh, mgr.): Runkel Stock co. Jan. 25, 26; fair performance and business. Lyman Brothers in The Brothers 30; good performance and business. **PIE! Pie! Pie!** (return) 2. Under Southern Skies 4. Local 7. City Sports 8. Fantana 9. All Your Fault 12. Earl and the Girl 13. Local 14. My Wife's Family 16. Squaw Man 21. Billy Kennedy's Minstrels 22.

MASSACHUSETTS.

FALL RIVER—SAVOY (Julius Cahn, lessee and mgr.; W. F. Mason, res. mgr.): Peck's Bad Boy Jan. 25, 26 (matinee 26); co., performance and attendance fair. The Lion and the Mouse 28, 29 (matinee 29) scored a great success to three S. R. O. houses. Ethel Morton Opera co. in Dorcas 30. Dockstader's Minstrels 31. Lester Loneran in If I Were King 1, 2. Four Huntings 4, 5. Robert Lorraine in Man and Superman 6. The Gingerbread Man 7. How Hearts Are Broken 8. Boston Symphony Orchestra 13. **ACADEMY** (Julius Cahn, lessee and mgr.; W. F. Mason, res. mgr.): The Avery Strong co. closed their engagement 26. Eddie Fowler in the leading comedy roles in the cleverest comedian seen here with any popular priced co. this season. The productions gave satisfaction to good attendance. Shepherd's moving pictures 27 (matinee and night); good, to S. R. O. Prescille 28-2. Prescille, assisted by Edna May Magon and a good vaudeville co., including the Marcellus Malvolus, Master George Horton, Yackley and Bunnell, and Charles Bonner, opened their return engagement 29, presenting their clever demonstrations in hypnotism, and received a splendid reception the opening night. Ro Stock co. 4-9. Plays: At Piney Edge, Sherlock Holmes, The Lighter by the Sea, Jewish James, East Lynne, Reconstruction, The Dispatch, The Crime of Hallowe'en, Marks Brothers' Stock co. 11-16. **MUSIC HALL:** Dorothy Dix Home Vaudeville co. 20; a very good entertainment to good attendance. **ITEMS:** Eddie Fowler closed his engagement with the Avery Strong co. in a native of Quincy, Ill. this being his first engagement here. Prescille received much social attention from the leading business men of the city during his engagement 28-2. Blanche Sloan was the guest of local friends 28-2 on her way to New York.

LOWELL—OPERA HOUSE (Julius Cahn, mgr.): The Lion and the Mouse Jan. 23-26; S. R. O. Ethel Morton Opera co. in Dorcas 28 pleased fair house. Henrietta 29; E. of C. Dramatic Co. (local); gave good entertainment to large audience. The Clansman 30. Peck's Bad Boy 31. Dora Thorne 1. Robert Lorraine in Man and Superman 2. The Elmer Stock co. week of 4 (except 7). Conlin's Thru the Eye 7 (return engagement). **ACADEMY** (Richard P. Murphy, mgr.): Severin De Deyra Stock co. in The Only Way week of 28-2; capacity. **BOSTON VAUDETTE** (J. H. Tobitt, mgr.): The Gaiety Girls Burlesquers in The Opium Den and Trial by Jury. **ITEMS:** Week of 21 broke the record in amount taken in at Opera House since the fire. The Clansman, rector Orville Mayhew, of the Ethel Morton Opera co., left for New York 28 to join The Vanderbilt Cup. Emil Berger, of the Opera House orchestra, filled the position successfully. Hathaway Theatre had a close call 28 from a \$75,000 fire across the street. Only the prompt attention of the fire department saved this popular playhouse from destruction. All the managers received notice 22 relative to the law prohibiting the use of stage children under 15 years of age. Two were withdrawn from the Academy and four from W. J. O'Brien's A Romance of Killarney at Hathaway's.

BROCKTON—CITY (W. B. Cross, mgr.): The Fenberg Stock co. Jan. 21-26; good business. Plays: Beware of Mrs. T. The Sports Mr. Davis. The Gambler's Wife. In a Woman's Power. The Clansman. East Lynne. Down Mobile. Kreutzer Sonata. The Convict's Daughter. Grit, the Newsboy, and The Gold Fields of Nevada. Peck's Bad Boy 28; fair business. Ethel Morton in Dorcas 29; fair house. Dockstader's Minstrels 30; fine performance, to capacity; the first minstrel co. on record in this city to turn people away. Gingerbread Man 31. The Four Huntings 32. Lester Loneran in If I Were King 7. Brockton Chorus Society. **ITEMS:** George M. Fenberg made a flying trip to Maine 23, and contracted to manage Herbie's Summer Theatre at Lake Umbagog, near Augusta, Maine, for a season of eight weeks, commencing July 1. Manager W. B. Cross has installed a handsome electric sign in front of the new lobby, bearing the inscription: "City Theatre." Mrs. W. H. Colby, of the Colby Family, left for California 21 for her health.

NEW BEDFORD—THEATRE (William B. Cross, mgr.): Myrtle-Harder co. Jan. 21-26. Plays: The Tide of Fortune. Wounded. Eleventh Hour. Winchester. Big Hearted Jim. New England Polka. An American Gentleman. Pals, and A Girl of the World; good business. Coming Thru the Eye 28; breathing room only. Frankie Carpenter and Jere Grady 29-2. Plays: Lizabeth from Hickory Hollow. Pawn Ticket 210. Shelter Bay. The Garrison Girl. A Walk of the Miners. Sunshine of Dover Locks. A Romance of Vermont. An American Prince. Dorcas 4. How Hearts Are Broken 5, 6. Man and Superman 7. The Gingerbread Man 8. If I Were King 9. Alice-Sit-by-the-Fire 12. Bertha the Sewing Machine Girl 14.

FITCHBURG—CUMINGS (Wallace and Henechburg, lessees; I. B. Swafford, mgr.): Bennett-Moulton Stock co. Jan. 21-29 pleased good business. Plays: A Daughter of the People. A Cowboy Romance. Faust. The Life Saver. Saved from Shame. The London Bank Robbery. Hearts Enthrone. The Belle of Virginia. Sunshine of Dover Locks. A Romance of Vermont. An American Prince. Dorcas 4. How Hearts Are Broken 5, 6. Man and Superman 7. The Gingerbread Man 8. If I Were King 9. Alice-Sit-by-the-Fire 12. Bertha the Sewing Machine Girl 14. **ITEMS:** Jackson and Gorman have leased the Cumings' for five years from July 1. Manager G. E. Henderson presented Eddie Fay in The Earl and the Girl at Leominster Opera House 22 to packed house. Among the February bookings at Leominster are: De Wolf Hopper, 15, and Mary Manning, 28.

WORCESTER—THEATRE (George H. Lighton,

TELEGRAPHIC NEWS

CHICAGO.

Virginia Harned at the Garrick—Ezra Kendall—Margaret Fleming—Gossip.

(Special to The Mirror.)

CHICAGO, Feb. 4.

Virginia Harned in *The Love Letter* opened at the Garrick Monday night to a full house, which indicated a very prosperous engagement. The notices were generally good, especially for the company. Miss Harned has the beauty to make Florence Reville a woman of distinction, and she plays with her characteristic technical skill. W. J. Ferguson's Philippe aroused the critics to extraordinary praise and made a distinct impression on the audience. It is a fine piece of historic bric-a-brac. William Courtenay as Casimir, Percy Lyndal as Oliver, Eleanor Morrell as Gilberte, Virginia Drew Prescott as Louise and others made up a supporting company of Broadway tone and finish. Sardou has supplied the play with much brilliant comedy and the Shuberts have supplied a handsome equipment of scenery.

Salome, the opera, is on the list to be presented here by the Metropolitan Grand Opera company at the Auditorium in April.

Oda Nielsen, the "Danish Dune," will appear at the Garrick on Sunday, Feb. 17. Master Gabriel, revealing that he is a clever actor as well as a tiny man, and George All, who rivals Fred Walton as a pantomimist and out-rials all men who play dogs, made a tremendous hit at the Garrick last week in a sketch called *Auntie's Visit*. The brightness and authority of the midget as an actor and entertainer puzzled the big audiences and drew forth big rounds of applause for surprise and wonder as well as the witty lines and humorous situations. And then the dog! No star comedian ever had such support. The dog rivalled the mischievous boy. The two are as inseparable in the public eye as Gabriel and Al. Lamar, who has been with the toy actor from the start. He has a good part, which he plays well in the sketch. Vida Ferrin made a pretty blond mother of Buster, and Nan Dodson repeats her good characterization of the unwelcome aunt. Maurice Hagemann did Count Whence effectively. The act is elaborately set together and altogether is one of the best, if indeed it is not unrivalled, in vaudeville.

Ezra Kendall has been stirring up laughs with his usual success at the Grand Opera House and proving that his personal following is as big as ever. His present vehicle, *Swell Elegant Jones*, has been improved since it resumed its journey under Harry Ashkin's direction, but a wise stage-manager would keep at work on its details. Mr. Kendall plays with his usual unctious, but makes his hit chiefly with his witty monologues which he introduces. William McKee carries off real acting honors in the character comedy part of the village detective. Margaret Shaw does "Indy" well, and Caroline Knox is a pleasing woman detective. Rose Tiffany is excellent as Mrs. Jones, and George Neville as the colored porter furnishes good, sane negro character comedy. Joseph Wright's bell-boy goes some.

Virginia Harned begins playing Camille to-night at the Garrick.

Madison Corey, pleasantly remembered as Henry W. Savage's representative and manager during the production at the Studebaker of several Ade and other musical comedies, favors us with a week of his Peggy from Paris, which he has purchased from Mr. Savage. Mr. Corey and Peggy are at the Great Northern on route East from certain gold discoveries in the West.

In New York Town, by William Holcomb, is one of the most imposing musical farces that have come to the Great Northern this season, chiefly on account of its three notable stage pictures and its large and lively company. Charles Howard's effeminate Jew is a hit as usual, and his parodies being down the house. Loney Hasbald as Mock Duck is another hit, and James B. Carson must go on this list for his fiercely exaggerated but very laugh-getting bogus German baron. Two familiar and always welcome vaudeville faces appear. Louise Carver and Genie Pollard, and Miss Carver, as usual, makes a sensation. Rita Redmond is a handsome actress singing pleasantly and Jennie and Clara Austin are a pretty and graceful pair as Tessie and Betty's daughter. The rest of the good company includes James Francis Dooley and Lou Miller, who sing effectively.

The new anti-theatrical ordinance adopted by the City Council gives the Mayor power to revoke the license of any theatre breaking the law. The ordinance goes to the extreme of prohibiting even the sale of tickets at department stores by the managements of them without any advance in price and merely for the accommodation of their customers.

Maxine Elliott's vogue has been sustained during her opening weeks, and cheerful phrases have appeared in the newspaper reviews about the skill of Mr. Cherry, Cary Thomas, Leon Quartermaine, and Mathilde Cotterly. Amy Leslie ventures to say that Miss Elliott has outgrown the peculiar robustness of the Fitch kind of plays. Blanche Bates comes to the Garrick on Feb. 11, and the seat sale began to-day.

Managers Elizabeth Shober is doing Raffles at the Bush Temple for her eager and loyal patrons.

W. T. Kirk, who has been treasurer of the New Theatre for the art regime, will probably be retained by Sam Gerson, who will return to the house staff under B. C. Whitney's direction. J. Kenneth Bradshaw has joined Colonel Tremont's stock at Covington, Ky.

Arnold Daly's engagement here in vaudeville will enable us to discover how she lied to her husband.

Warren Lake returns ahead of Peggy from Paris.

Clay Clement expects to produce another play from the Press Club coterie of authors, Charles Eugene Banks' *Hampton Roads*, the latter part of Mr. Clement's week of Feb. 24 at the Garrick, St. Louis.

James Herne's play, *Margaret Fleming*, was revived last week at the New Theatre under the direction of Mrs. Herne, with her talented daughter, Crystal, in the title-role. The directress had a good right, therefore, to regard the production as pretty nearly all Herne. Much space was devoted to the play in the dailies before the opening, and much enthusiastic praise was given it. This and the further excellent results of Mrs. Herne's work in her new position, drew large audiences. There was again the sad impression that the art theatre was just beginning at its end. The startling report, however, that here was a great American emotional drama, absurdly neglected on the shelf for fourteen years, was hardly well founded. It presents man's devilry with women bold enough but it does not rise to greatness in any respect. There is strength and some good construction, but many weak incidents and lines. There is far too much triviality in the conversation. Only in the last act Margaret Fleming, the play, rises toward or suggests the well-written modern emotional and problem plays. The unpleasant ending seems a mistake, for the author apparently tries to build up sympathy for the handsome young husband, who has erred. Miss Herne played Margaret very sweetly in the earlier scenes and with strength in the last act, but failed of power in the third. James Durkin was handsome enough as Philip Fleming, also clever and sympathetic, but he wanted of nervous energy was apparent. George Leair in Herne's part of the pedlar, and Ina Hammer as the German house woman fulfilled their parts admirably. Miss Hammer giving an instance of clear, correct conception, with ability to play up to it in every detail. Sheldon Lewis was good as Dr. Larkin, and Mary Lawton as Mrs. Burton.

The 275th performance of *The Time, Place, and the Girl*, still running at the La Salle, will be celebrated next Thursday night at the States restaurant with a banquet.

George B. Frank, recently with the Parsfal company, has returned to the city on account of his health.

Selma Hermann opened an engagement at the

Academy yesterday to a houseful of enthusiastic friends.

Manager Motta, of the Pekin, found Euland a big attraction, even in its fourth week, with Harrison Stewart still making a hit. He is especially successful with his comic songs.

There will be 100 male voices in the concert of the two male choral organizations, Amphion Singing Club and Almira Singing Society, at the Studebaker on Sunday evening, Feb. 16. Anna Woodward will be the soloist, and there will be an orchestra of thirty-five pieces.

Charles E. Blane's *Wild Nell*, a Child of the Regiment, a stirring, genuine melodrama, was a popular bill at the Academy last week. The company is particularly strong in its men with Walter Wilson doing Tom Hadley, the hero, with plenty of strength and sympathy, and unusual skill and finish for a melodrama. He was a big, fine figure at all times. Vivian Prescott was easily popular in the graceful part of the Little Major, and seemed to meet the ideals of an enthusiastic audience as a little heroine. She is lively and attractive. Wilton Talor, Harry Wellington, Neil Barrett, Al Lester, and George O. Bevan contribute distinctly to the military spirit and go of the drama. The equipment is scenery is excellent.

The Burglar's Daughter, at the Bijou last week, was a good musical attraction, and deserved a big week, for it is a pretty story well told. The poor tomboy girl who is taken into a rich man's family and tries to be a lady for love of him is an ever popular theme, and Alma Hearn is well fitted by nature and acting ability to win her audience in such a role.

A Texas Steer at the People's hid the popular leading man, Ed R. Haas, behind the character make-up of Maverick Brander. He made a hit nevertheless, showing his versatility and inventiveness in the part with his surprising strength and breadth considering that Mr. Haas is one of the youngest leading men that have ever played in stock here. In some respects his Brander was a curious mixture of the leading man and character comedy, but he managed to emerge from the conflict with success in every act. Laurence Dunbar was fairly bright as the captain, and Helen Townbridge played Mrs. Brander with her usual success in such roles. Sam Hunt was a good Brassy Gall and Fred Julian played Fleeb with a rare combination of negro comedy and Ethiopian distinction. Edgar Murray as Col. Pepper was a big hit with the audience, and George Lemming played Yell well. Camille D'Arcy was a handsome and prepossessing Mrs. Campbell, and Pearl Stearns did Dixie very neatly and cleverly. Louette Babcock failed to give Bessy the importance the part deserved.

As Ye Sow had a fair opening week at McVicker's. The company is better than ordinary. George D. Baker, St. John, Edwin Forsberg, Frank, and Myrtle May as Dora have ability which enable them to make the paragon parlor scene strong enough to win a big round of applause. W. J. Deming is a good Ludlum. The production is generally excellent, the military business of the village green scene being managed especially well.

The Prisoner of Zenda was well done at the Chicago Opera House last week, though no particular merit was discovered until Oscar Apfel as Hentsam came into collision with the king's son. Then a duel developed which was really lively, ending with an admirable aerial flight and fall by Apfel. It was the only work of art of its kind seen here since Charles J. Ross's instantaneous collapse at the Garrick. William Bramwell didn't put very many finishing touches on Rudolph, in contrast with De Witt Jennings, who was a capital Sapt. Howard Hickman and Frank Donath were good as Michael and Fritz, and Herbert Brenon did Bertram cleverly but overdid Detchard into melodrama. Eva Taylor was satisfactory in some of the quieter scenes and did the rest fairly well. Eleanor Gordon was excellent as Antoinette. The cast included Walter Greene as Teppich, Jane Darwell as Madame Teppich, Maurice Briere, who played the Marshal creditably; Thomas Mack as Franz, and Charles Brodsky as Eupham, for whom the Florence Roberts is to play an engagement in Chicago beginning on Feb. 11 in *The Strength of the Weak*, supported by a company including Thurlow Bergen, Charles Kent, C. J. Williams, Florence Robinson, Mary Bertrand, Adelaide Manola and Ruth Allen.

Manager Hunt, of the Chicago Opera House, announces *The Climbers* for next week.

Louise Gunning's exhilarating voice and pleasing personality will be included in the list of vaudeville theatre attractions soon. Vesta Victoria is coming along.

McVicker's is to be dark next Monday while the extra preparations for the opening of *The Shepherd King* on Lincoln's Birthday are completed.

The Post says the Shuberts have secured Herne's *Margaret Fleming*.

Henry W. Savage, George Marion, Charles Belmont Davis, Wallace Irwin and Charles Roban are to be present at the opening of Raymond Hitchcock's engagement to-night at the Studebaker in *The Yankee Tourist*.

Lena Ashwell is going to Egypt as soon as she is well able to travel, possibly to plunge among the tombs and ruins and forget how she was caught in *The Undercurrent* by the author.

Many Mannerings will be in town in March in *Glorious Betty*.

The bills this week: Studebaker, Raymond Hitchcock in *The Yankee Tourist*; Illinois, Grace George; Grand, Ezra Kendall; Studebaker, Virginia Harned; Powers's, Maxine Elliott; Colonial, Richard Carle; La Salle, Time, Place and the Girl; McVicker's, As Ye Sow; Great Northern, Peggy from Paris; Chicago Opera House, Night Off; Rush Temple, Raffles; The People's, Hoodman Blind; Marlowe, Cowboy and Lady; New Theatre, The Whole World; Howard, Her Wedding Day; Columbus, James J. Corbett; Alhambra, Wild Nell; Bijou, Master Workmen; Academy, Queen of Hearts; Criterion, Mortara; Pekin, Man from Bam; International, Yiddish Stock; Thirty-First, Sam Morris Stock; Humboldt, May Homer Stock; Colonial, Spring Chicken.

A sad accident occurred Wednesday afternoon after the matinee of *Wild Nell* at the Academy. A heavy gun fell on John D. Rockefeller, a member of the company, and brother of Mrs. Blanev, and crushed his head so badly that he died. He was one of two men trying to manage the gun when it slipped out of their control. The gun, which is a sort of Gatling, was operated on a platform about six feet from the stage floor. After the performance and reception on the stage by Miss Prescott, which followed, Messrs. McCoy and Rockefeller started to take the gun down for cleaning and firing for the evening performance. In carrying it down a small flight of steps Rockefeller had the heavy end and made a mistake. The gun slipped. McCoy tried to hold it, but it got away from him and struck Rockefeller in the temple. He lived about six minutes. He was twenty-four years old. The body was sent to New York. Mr. Rockefeller was to have been married in June in Philadelphia.

OTIS COLBERT.

CINCINNATI.

Mrs. Temple's Telegram—The Grand Mogul—Grand Opera Coming.

(Special to The Mirror.)

CINCINNATI, Feb. 4.

Mrs. Temple's Telegram opened at the new Lyric last night for the first time here and delighted one of the best houses of the season. Harry Connor and Grace Reals scored heavily in leading parts, and were supported by an excellent all-around company. The Social Whirl follows.

A big audience took kindly to *The Grand Mogul* at the Grand to-night and enjoyed the catchy music and the antics of Frank Moulton in the title-role. Maude Lillian Berri was a charming prima-donna, and Carrie Reynolds, who made many friends here with the Chester Park company a season or two ago, was warmly welcomed. Other important roles were well looked after by Sager Midway, W. H. Macart, and John Dunsuir. William Gillette follows in Clarice.

Manager Fish's enterprise in securing novelties for presentation by his stock company is bearing

fruit in the constantly crowded houses at the Olympic. This week's bill is *Kara*, which had never before been given in this city. Ida Adair is giving an admirable portrayal of the title-role, and the other players fit nicely into their roles. Me. Him, and I does not seem to wear out its popularity by repeated viewings. It is again at the Walnut, and drawing good houses.

The San Carlo opera company is announced for next week at Music Hall. Madame Nordica and Alice Nielson, who has not sung here in many years, are sure of a warm welcome. Herr Conried's Metropolitan company is to give three performances on April 15 and 16, and it is positively announced that the much discussed Salome will be one of them.

Bertha, the Sewing Machine Girl, is the bill at Heck's and is attracting full houses.

The Way of the Transgressor is again at the Lyceum and maintains its popularity in spite of repeated viewings.

H. A. Surron.

BOSTON.

Happyland—May Irwin in a New Part—The Wizard of Oz—The Squaw Man—Notes.

(Special to The Mirror.)

Boston, Feb. 4.

It has been a long time since the Boston stage has seen so few changes in the important theatres as to-night. Almost every house in the city continues the attraction for another week. Some houses, of course, make their weekly change and the stock companies give new plays, but the conventions are unusual for a Monday.

Mrs. Pike will be greatly missed at the Majestic, but a pleasant rumor has it that she may be back again before the season ends with *The New York Idea*, which has proved the biggest hit of the season. Meantime her place is taken by De Wolf Hopper and comic opera for a single week. The piece is *Happyland*, which he gave here last season and which was exceedingly well liked at that time.

William Wolf and a number of the other original favorites still continue in the cast, so that a notable week is assured from the manner in which it started off to-night.

May Irwin gave her audience at the Park a complete novelty to-night in the shape of a new playlet by George Ade, which she used in addition to Mrs. Wilson-Andrews. She had the rights to the work, which is entitled *Mrs. Peckham's Carouse*, and she produced it to-night as a most amusing little thing.

In her assumption of the woman of the world she accidentally fell over in taking a restorative for faintness she was funny in everything that she did. Her engagement continues one of the most successful of the whole season at this house.

The Wizard of Oz has been a record-breaker at the Globe, and a second week is inevitable. The production is quite the most elaborate that this house has given for its patrons in a long time, and the ensemble and incidental prove an eye-opener to popular audiences. Indeed, it is just as much entertainment in the spectacle as when it was given here at higher prices, and it might well stay on for a much longer run.

William Faversham's personal success in *The Squaw Man*, and the realism of his Indians in the production are the talk of everybody at the Hollis, and a splendid engagement has started. A longer one than usual at this house, by the way. In his impersonation of the young Englishman married to an Indian wife, Mr. Faversham does some notably fine work, and the third act in particular stands out with the greatest of effectiveness. Julie Opp fairly divides the honors, and W. R. Hart, Rosabel Morrison, H. Cooper Cliffe, Harold Russell, and Morton Seiten prove favorites.

Henrietta Crossman in *All-of-a-Sudden-Peggy* is in the last week of her engagement at the Tremont, and from here she goes directly to New York for an engagement at the Bijou. She has an abundant capacity for versatility in the title-role, for the comedy is delightful and the personality fits her like a glove. Indeed, the personal impression which she has made with the critics has been the most pronounced of any visit here in a long time. The public may have been a little slow, but that's another matter. The company is an excellent one, well chosen for such a production.

Ethel Barrymore concludes her stay at the Colonial this week, and the revival of *Captain Jack* has been so well liked that it will be continued the bill all the remainder of the engagement. The only exception will be that another special matinee of *A Doll's House* will be given on Thursday. Her first appearance here as Nora last week tested the capacity of the house and drew out long-haired scholars and kid-glove society as nothing that she had ever done here had accomplished, and the desire for one more repetition was too pronounced to be resisted.

John Craig jumps up on the Ibsen band wagon at the Bijou this week and gives his patrons an innovation in the shape of a production of *An Enemy of the People*. It was a double novelty, for this is one of the few Ibsen dramas never to have a hearing upon the Boston stage, and then it carries to show the unquestioned versatility of all his associate players, coming as it does immediately after a week with *A Brass Monkey*. To jump from a Hoyt farce to an Ibsen problem play is about as great a test as a stock company could well be asked to make, and the creditable presentation this evening was all the more remarkable as a result.

Mr. Craig himself was in fine spirit to assume the trying role of Dr. Thomas Stock, and the strength and humanity of it found admirable exposition at his hands. It was easily the feature of the production, and deserved the large sized type in the ads. that was accorded to the new moving pictures between the acts, but Mr. Craig always was a modest man, and here came another illustration of that fact.

At the Castle Square a revival of *Raffles* gave every indication that the notes of Sherlock Holmes at this house would be duplicated with this stirring picture of the adventures of the amateur crackman. Howell Hansel had the difficult task of following Kyrie Bellew in the title-role, but he was easily equal to all the requirements, and gave an impersonation that, while no copy, was fully as interesting as the original. The thrilling features of the melodrama caught the fancy of the Castle Square patrons, and the various changes were managed with exceeding skill.

Ben Hur enters upon its final fortnight at the Boston this evening.

Her Fatal Sin is the melodrama for the week with the stock company at the Bowdoin Square, and Alexander Gaden, Alice Thornton, and Gertrude Binley appear to special advantage, while Butler Haviland, who has been in vaudeville at the Howard Athenaeum for some time, returns to his familiar place to assume the leading comedy character in the production of the week.

Old Isaac from the Bowery is a novelty at the Grand Opera House this week, for it is a melodramatic treatment of the Hebrew character that is different in many respects from what has been seen here upon this stage. In the title-role Harry First was well received, and gave a vivid impersonation of a Bowery type.

From time to time rumors reached Boston to the effect that William Faversham intended to play El Gran Galeoto when he reached here for his engagement at the Hollis. Now that he is here the hint proves an actuality, but the piece will have a new title instead of the one given by Jose Echegaray. Indeed, *The World and His Wife* will be found to be a distinct adaptation made by Charles Frederick Nirdlinger for Mr. Faversham. It has been in rehearsal for some time with a cast picked from the players in *The Squaw Man*, and the first and only presentation here will be at a special matinee given for the Students' House, a pet fund under the protection of Back Bay society women.

A little while ago there came to the fore a nice plan for an elaborate theatre on Boylston Street, upon the site left by the Harvard Medical School when it migrated to the Fenway, and the papers took it up with great alacrity, but all in vain. It appears as the property has been sold to Boston University, which will move its

College of Liberal Arts there in the Spring so as to relieve the cramped condition of its quarters now maintained on Beacon Hill. The Back Bay theatre will have to go elsewhere, if anywhere.

After making a terrible ad about work on Sunday and getting the police stirred up to activity so that they arrested about everybody who drew a breath on Sunday, John R. Moran, the District Attorney, has upset the whole arrangement and not proposed practically every case that involved Sunday work.

The theatre folks were especially hampered, and for a couple of weeks the work of removal of shows from town so as to let in new attractions was done only at the peril of arrest. Teamsters were summoned into court, performances were hampered and annoyance came everywhere. Now comes the farcical ending to the Moran fiasco. It is to be regretted that the matter could not have been carried along to the court, so as to get the ruling as to what was really law breaking work, and what not, but that was not permitted by Moran.

Henry C. Shelley, the dramatic critic of the Herald, delivered an address on "Some Essentials of a National Drama" before the Boston City Club last week, and in his remarks spoke in especial praise of *The New York Idea* and the Kreutzer Sonata as having distinctly American themes. He read a number of letters from Clyde Fitch, Langdon Mitchell, Charles Klein, William Vaughan Moody, David Belasco and Daniel Frohman.

It seems that Boston will have a chance to see Salome if New York does not, for the present plan is to give it the second night of the season at the Boston, April 2, as the last half of a double bill opening with *Hilma* and *Grete*.

The Lasche Shakespearean Club has just sent in a ten foot petition to the Boston Stage Society asking for a production of *Romeo and Juliet* with Charles Miller as Romeo and Editha Lasche as Juliet. A similar petition has been in circulation in Cambridge.

Mayor Fitzgerald will not make a billboard monstrosity by advertising Bigger, Butler and Better Billboards Boston all over the country, as was proposed at the recent convention in this city. There was such a storm of protest for artistic reasons that he hastened to assure the Twentieth Century Club that he would do nothing of the sort.

Lorin F. Deland, one of the managers of the Castle Square, was drawn on jury duty in the second session of the Superior Court last week.

The Hasty Pudding Club of Harvard has selected a work for its Spring theatricals in Cambridge and Boston. It is *The Lotus Eater*, with book by W. D. Streeter and music by E. Ballantine.

Henrietta Crossman had an unpleasant experience at the Colonial last week when she went to attend Ethel Barrymore's special matinee of *A Doll's House*. The rule of the house is, No hats upon the ladies, not even in the boxes, but she had not arranged her hair preparatory to an exhibition, as she explained afterward, and after saying a few things she left the theatre. She said that she had been insulted by the usher, but one of the dramatic critics who sat just underneath the box said that it was nothing of the sort.

An exceedingly quick exit was made by a recent audience at the Castle Square last week. They were timing it, and the gathering, though large, was all out of doors in three minutes and twenty seconds.

I have seen audiences that could have gone out in considerably less than that.

Quite a number of the members of John Craig's company attended the funeral services for John F. Beck, who was one of their number for a time, last week. He died under especially sad circumstances, and a benefit may be arranged for his relatives. The last services were conducted by his associates among the Spanish War Veterans.

Dr. Edwin H. Daniels, brother of Frank Daniels, the comedian, died at his home at Winthrop last week. Mr. Daniels was ill and was unable to come on to attend the funeral.

Never has there been a year when there have been so many and so sudden changes of attraction forced upon the Boston houses. Time was when a programme for a season would be given out and followed, but now it is nothing of the sort. The latest shift came when Frank Daniels and The Tattooed Man were taken away from the Hollis, and in their place came a week of Annie Russell in *A Midsummer Night's Dream* and a second of *Man and Superman*.

Richard Carle will play as rival to himself here this Summer. He is booked as the chief feature for *The Spring Chicken*, which is to have a long run at the Colonial beginning early in May, and now comes the announcement that as a manager he is to present *The Hardy Guy* at the Tremont for a Summer run.

That would look as if Henry W. Savage, who had given that house so many notable Summer productions, did not intend to have one there this year. At any rate, it will be hard to see how Author Carle can take a curtain call at the Tremont while Actor Carle is singing an encore at the Colonial.

JAY BURTON.

BALTIMORE.

Robert Edson—The Embassy Ball—Forbes Robertson Coming—Notes.

(Special to The Mirror.)

BALTIMORE, Feb. 4, 1907.

Robert Edson, returned to Ford's this week. He was enthusiastically received. The leading woman was Mary Boland, and others in the cast were Sydney Adams, Ira Hards, Frank J. McIntyre, Marjorie Wood, A. Byron Beasley, Francis Bonn, Beatrice Prentice, Richard Sterling, David Todd, Harrison Ford, Betty Chapman, F. A. Turner, Desiree Lazard, Clay Boyd and Paul Dickey.

Next week will be notable for the presence of Forbes Robertson and Gertrude Elliott in *Bernard Shaw's Caesar and Cleopatra* on Monday. Tuesday and Wednesday nights and at a Tuesday matinee: *Mice and Men* by Madeline Lucette Ryley on Thursday and Saturday nights, and *Hamlet* Friday night and Saturday matinee.

The following week Maxine Elliott will come to Ford's in Clyde Fitch's comedy, *Her Great Match*. Lawrence D'Orsay returns to the Academy in *The Embassy Ball*. He is supported by Josephine Drake, Harry Harwood, Ida Darling, Harold Euton, Lyster Chambers and Forrest Robinson, and was accorded a warm welcome. His support is noticeable for its excellence, and one of the big weeks of the season may be predicted.

The Academy will have a first night performance next week, when Frank Daniels will be seen in his new vehicle, *The Tattooed Man*, by Harry B. Smith and A. N. C. Fowler, with music by Victor Herbert. A number of box parties are being arranged.

Following Mr. Daniels the Rogers Brothers in Ireland will come to the Academy.

The Dancing Girl, Henry Arthur Jones's strong emotional play, is the offering at Abnigh's this week. As Percy Harewell has left the company, temporarily at least, Sibyl Klein, a young English actress, plays the name part. Miss Klein is pleasing in the portrayal and was cordially received. The Fawcett Stock company, including Walter D. Green, Regan Hughton, Angela McCall, a Baltimore girl, daughter of the late Colonel McCull, for many years prominent in theatrical circles, another new member of the cast, ably support the new star.

Mr. Fawcett announces that he will produce *The Second Mrs. Tanqueray* next week. Rose Coghlan will come over from New York to play the role of Mrs. Tanqueray.

Bickel, Watson and Wrothe, who are prime favorites with patrons of the Auditorium, return to this playhouse in *Tom, Dick and Harry*. Toby Claude in *Pantana* next.

The ever popular *Old Kentucky* is again at the Holiday Street. Among the specialties is the pickaninny band, composed of a score or more of diminutive Ethiopians. The *Cowboy Girl* follows.

Blaney's Theatre has as its attraction a story of heart and home called *For a Human Life*. Fish O'Hara in Mr. Blaney from Ireland.

HAROLD RUTLEDGE.

PHILADELPHIA.

Brown of Harvard—Peter Pan—Hansfield in Peter Gyn—A Marriage of Reason.

(Special to The Mirror.)

Henry Woodruff in Brown of Harvard, under the direction of Henry Miller, achieved a genuine success this evening at the new Lyric Theatre. It is a beautiful production, eliciting a big cast of capable players, and their reception to-night is a credit to all concerned. Jas. T. Powers in The Blue Moon is the attraction to follow.

Maude Adams in Peter Pan is at the Broad Street Theatre for a three weeks' stay, and to judge from the interest and reception will prove the best engagement of the season at this house. It promises everybody, and with the large personal following of Maude Adams is a deserved success. Richard Mansfield in Peter Gyn is at the Garrick Theatre and continues for this, his second and final week, excepting on Saturday matinee and evening, when Dean Brummel and A. Parisian Romance will be presented. Robert Edison in Strongheart comes on Feb. 11 for two weeks.

A Marriage of Reason, by J. Hartley Manners, introducing Kyrie Bellew and Fannie Ward in two noble characters, received its first local representation at the Chestnut Street Opera House to-night, and a favorable verdict was rendered by a large audience. Mr. Bellew enacts an English nobleman, who has married the daughter of a Chicago millionaire, the plot of the play treating of international matrimonial alliances. The cast is well selected and will prove a good card for two weeks. Robert Lorraine in Man and Superman follows on Feb. 18.

Forty-five Minutes from Broadway, with Fay Templeton and Victor Moore, is the attraction at the Chestnut Street Theatre. May Irwin comes on Feb. 11.

In the Bishop's Carriage, with Jessie Busley in the main role, fills in the week at the Walnut Street Theatre. The class of people familiar with the book are not patrons of this house, and the business is consequently in keeping. The spotters are looked to follow on Feb. 11 for two weeks.

Pat! Pat! Pat! is the attraction at the Grand Opera House. The company includes Denman Maye, Henrietta Lee, Chas. P. Morrison, Emilie Gardner, Harry S. Stanley, Fanny Ide and a large corps of assistants. Grace Cameron in Dolly Dimples follows the week of Feb. 11.

Way Down East, in its second and final week at the Park Theatre, is attracting the usual good patronage. Al H. Wilson follows on Feb. 11, for two weeks, producing Mists in the Alps, its first representation in this city.

National Theatre: Daily matinees now an established feature. The attraction for this week is Happy Hooligan's Trip Around the World. How Hearts are Broken comes on Feb. 11.

Girard Avenue Theatre: Texas, under the management of Broadhurst and Currie, was well received to-night, giving amusement to the large clientele. Thomas E. Shen in repertoire comes the week of Feb. 11, it being his first appearance in this house. The Millionaire's Revenge on Feb. 18.

Forepaugh's Theatre: At Piney Ridge with Van Klondike and a capable company is a good card here this week. The Mummy and the Humming Bird Feb. 11.

Blaney's Arch Street Theatre: The Eyewitness has played several successful dates in this city, and to judge from its reception this week at the opening is sure of large returns. Young Buffalo, King of the Wild West, follows on Feb. 11.

John Jack's benefit and retirement from the stage takes place at the Chestnut Street Theatre on the afternoon of Feb. 8. Among the attractions will be Annie Fennell, his wife, in the quarrel scene from the School for Scandal.

People's Theatre: Queen of the White Slaves in four acts and sixteen scenes tells an interesting story of San Francisco life, and appeals to the patrons of the house. Chinatown Charlie puts in an appearance the week of Feb. 11.

Hart's Kensington Theatre: Dan Shuly in The Matchmaker is a special attraction for the week. A Desperate Chance follows on Feb. 11.

Davey and Speck's Standard Theatre Stock company appears in an attractive programme that enlists the sympathy and patronage of a large following. The Factory Girl is a strong offering. Why Girls Leave Home will tell the story on Feb. 11.

Dumont's Minstrels at the Eleventh Street Opera House retain last week's novelty, adding another good one viz., Why Men Don't Marry and Old Maids Remain Single. There is full capacity at every performance.

Academy of Music: Metropolitan Opera company the evening of Feb. 5 appeared in Cavalleria Rusticana and Pagliacci. First matinee, Feb. 7, Aida. Dwight Elmendorf inaugurates his Spring lectures here Feb. 6. Burton Holmes in local course, evening, Feb. 8, and matinee, Feb. 9. Boston Symphony Orchestra have two more dates, Feb. 15 and March 18.

A new auditorium and skating rink will likely be erected by Walter Pincus, at the corner of Broad and York Streets. It will cost \$200,000. S. FRANKENBERG.

PITTSBURGH.

The Girl of the Golden West—His House in Order—Little Johnny Jones.

(Special to The Mirror.)

Pittsburgh, Feb. 4.

This week's theatrical menu is a varied and excellent one and the outlook is that large business will be done at all the playhouses.

Kollar, the magician, assisted by Paul Valadon, entertained two crowded houses to-day at the Bijou, and owing to the large demand for seats a matinee will be given daily. Kollar's programme is about the same as usual, while Valadon introduces some new sleight-of-hand feats in his part. Next week S. H. Dudley and the Smart Set in The Black Politician.

The Nixon offers John Drew, supported by Margaret Hillington and an excellent cast, in His House in Order, and it is one of the best plays in which he has been seen. A large audience was present to-night and seemed well pleased with the production. Fritz Scheff in Mile. Modiste, The Lion and the Mouse, and Maude Adams in Peter Pan underlined.

Melodrama: The Cow Funcher is the bill up at Blaney's Empire, and to-day's large audiences found plenty of excitement in it. A Human Life and Fiske O'Hara in Mr. Blaney of Ireland follow.

The Girl of the Golden West is at the Belasco, where it had its premiere last season, and the house was filled to-night with an enthusiastic and appreciative audience. Blanche Bates has the support of an almost flawless cast, and the production is staged in the characteristic way of David Belasco, which is too well known to need comment. Joseph and William W. Jefferson in Playing the Game for next week.

Little Johnny Jones began its second and final week at the Alvin to-night to a capacity audience, which was the rule during the past week, and will no doubt be the same this week. It is a splendid production, and the people certainly get the worth of their money. Bickel, Watson and Wrothe in Tom, Dick and Harry return next week.

Al Reed's Big Beauty Show is at the Gayety, where two large audiences were present to-day. The olio contains Green and Werner, J. Theodore Murphy, Six European Bijou, The Great Alexander, Fay, Coley and Fay, and Almeda Fowler. Next week, Rice and Barton company.

Miss New York, Jr., Burlesquers, is the bill at the Academy, which held its customary large audiences to-day.

Burton Holmes will give his travelogue, "Vegetables and Nipples," at Carnegie Music Hall on Thursday night. The Elmendorf lecture, "Ireland," will be given there on Tuesday night.

The Pittsburgh Press Club will have its annual testimonial at the Nixon on Wednesday afternoon: John Drew and his company.

Miss Adele Rafter, prima donna soprano and a brilliant personage in the cast of Little Johnny Jones, rendered several delightful solos yesterday (Sunday) during the services of the Rev. S. Edward Young, at the Alvin.

Percy Heath, advance agent for Blanche Bates,

was in the city last week and hobnobbed with his numerous acquaintances, a large number of whom he made while press representative of Luna Park here last summer.

Tonia F. Dean, manager for Blanche Bates, is in the city.

ALBERT S. L. HEWES.

ST. LOUIS.

E. S. Willard's Engagement—The Tourists—Mr. Hopkinson—The San Carlo Opera.

(Special to The Mirror.)

St. Louis, Feb. 4.

If in all the world there is an actor who can drop into St. Louis almost unheralded and draw enthusiastic audiences most every night in the week it is E. S. Willard. It is probably because this eminent English actor prefers to play a variety of parts. The St. Louis play-loving public believes at least that this keeps his ability balanced and readily responsive. To-night Mr. Willard and his well chosen company appeared at the Olympic in Colonel Newcome. In speaking of the play and its impression it is just as well to say as a sort of an epitomized summary that there was everything about the production that those who saw it wanted. It will be repeated Tuesday night and at the Wednesday matinee. The Professor's Love Story will be given on Wednesday night and at the Saturday matinee; The Middleman, Thursday night; The Man Who Was and David Garrick, Friday night, and Tom Pinch, Saturday night. Francis Wilson next in The Mountain Climber.

The Tourists, which came to St. Louis recommended as one of the best musical productions of the season in the East, appears to stand as good opportunity of being as popular this week with Garrick audiences as The Social Whirl was last week. The cast includes Georgia O'Ramey, Richard Golden, Alfred Froom, Fred Frear, Charles Arling, Robert Alger, Charles W. Meyers, F. Kek Shilling, Albert K. Hill, Louise Barthel, Margaret Barr, Robert Wilbur, and Anna C. Wilson. Henry E. Dixey in The Man on the Box follows.

Mr. Hopkinson is on view at the Century this week. At last night's performance there was a large audience which seemed satisfied with the farce and its presentation. Dallas Welford has the leading role. Others in the cast are H. Stephenson, Cecil Burt, Howard Sturge, George W. Graham, Edwin H. Booke, Lewis Fielder, Olive Temple, Roxane Barton, Elinor Foster. Robert Mantell next in Shakespearean repertoire.

The Fox and the Crow are at the head of a good company at the Grand this week, giving a series entitled Breaking Into Society. The scenes of the piece, which seems popular, run from the tenement to a palace on Riverside Drive, New York. Next week, George Primrose Minstrels.

The Woman in the Case, with Eugenia Blair and company, is packing the Imperial to the very doors this week. The production is remarkably complete to be given at popular prices. Wild Nell, a Child of the Regiment, follows.

The Burglar's Daughter, at Havlin's, has continued the style of melodrama and comedy and lots of the new to-draw audiences almost on needles and pins during the performances. Barney Gilmore in A Rocky Road to Dublin will be at Havlin's next week.

The one big operatic event of the season so far as announcement has been made will occur at the Odéon this week, when the San Carlo Opera company will appear, beginning to-morrow night, in a series of well-known masterpieces. The organization is from London and is under the management of Henry Russell. La Gioconda will be given Tuesday night. The cast includes Signor Florencio Constantino, Signor Angelini Fornari, Signor Perello de Segura, Signor Valentin Staphani, Madame Lillian Nordica, Madame Mont-Baldini, Madame Conti-Borlinetto. Signor Arnaldo Conti will be conductor. On Wednesday night Rigoletto will be given. Signor Constantino, Signor Campanari, and Alice Nielsen will have the leading parts. On Thursday night will be given Il Trovatore. Signor Giacchino, Signor Adame Gaspard, Madame Conti-Borlinetto, and Madame Nordica will sing the principal roles. On Friday night will be sung Carmen. Messrs. Martin, Gerardo de Segura, and Mile. Poly Dorey will appear in the main parts. Madame Nordica will appear to advantage in La Traviata at the Saturday matinee. There will be a double bill Saturday night. Miss Nielsen will have the part of Rosina in Il Barbiere di Siviglia. In Cavalleria Rusticana Terquini has one of the notable roles. Signor Arnaldo Conti will be conductor on Wednesday night and succeeding nights during the engagement.

Her attractiveness set off in a filmy dress of blue and the sentiment with which she sang "Star of Life" on the stage of a Grand Rapids, Mich., theatre a month ago, won for Fannie Frankel, of St. Louis, a husband. After the romance of a few weeks she became the bride of Augustus G. Kelly, a New York theatrical manager on Jan. 24. He was in a box one night in Grand Rapids, and the romance which began then has just reached St. Louis. Miss Frankel is the daughter of a well-known St. Louis printing foreman and has been in the vaudeville stage for several years. After playing at local gardens last summer she filled dates through the South and North, playing Grand Rapids early this year. Kelly is manager of The Patsy Girl company.

CHARLES E. HUGHES.

WASHINGTON.

English Grand Opera at the Belasco—Cæsar and Cleopatra—Ward's Notes.

(Special to The Mirror.)

WASHINGTON, Feb. 4.

Forbes Robertson and Gertrude Elliott began their engagement at the New National Theatre to-night in Cæsar and Cleopatra, the opening performance being for the annual benefit of the Foundling Asylum. The theatre was crowded with a large audience that extended the stars and their supporting company the most cordial of greetings. Cæsar and Cleopatra will be continued Tuesday and Wednesday, matinee and night. The remainder of the week a change of bill presents Mice and Men, Thursday and Saturday; Hamlet, Friday and Saturday matinee. Richard Mansfield follows.

Rex Beach's widely read novel, "The Spoilers," dramatised by the author and James McArthur, is given to-night an admirable stage production at the Columbia Theatre, and the house is filled with a thoroughly interested audience. The presentation is in the hands of a company of excellent players, the principal roles being played by Ralph Stuart, Campbell Gollan, George Osborne, Arthur Hoops, Evelyn Vaughan, Harriet Worthington, Desmond Kelly, and Margaret Marshall. Lawrence D'Orsay in The Embassy Ball follows.

A week of English grand opera under the direction of Katie Wilson Greene opens to a crowded house to-night at the Belasco Theatre, Carmen being presented, with Tom Greene, Winfred Goff, Francis Kasper, and Claude Albright. A feature of the performance was the effective chorus of sixty well trained fresh young voices. Rigoletto and Il Trovatore, with Madame Helene Noldi, and The Chimes of Normandy will be presented during the week. James T. Powers in The Blue Moon opens next Monday.

Tom Waters, an excellent comedian, in the musical play, The Mayor of Laughland, entertains two large audiences on to-day's commencement at the Majestic Theatre. In the cast are Caspar Nowak, Al. H. Lang, Walter V. Milton, William St. Willis, Dorothy Webb Abbott, and May V. Waters. Next week Joseph P. Horis in Our Friend Fritz.

Dwight Elmendorf commenced his Spring season course of five Monday afternoons to-day at the New National with a most interesting travel talk on Ireland.

JOHN T. WARD.

NEW INDEPENDENT THEATRE.

An independent theatre will probably be built shortly in Montgomery, Ala., to oppose the present Trust theatre. J. Bell, of Montgomery, it is said, is to build the theatre, which will cost about \$90,000.

MARGARET HAYWARD.



Margaret Hayward was educated at the University of Evanston, Ill., and later taught in the preparatory school of that city and at Princeton, N. J. For some years she was a reader with the Imperial Quartette of Chicago. She is remembered as Rosy in Pudd'n Head Wilson with Theodore Thomas. Later she played Gretchen with Thomas Jefferson in Rip Van Winkle for three seasons. She also played Anne Devlin in Robert Emmet with Brandon Tynan. She was for some time with David Warfield in The Auctioneer. For the past three years and up to within two days of her death, she played with Wright Lorimer as the Mother of David and the Witch of Endor in The Shepherd King. Miss Hayward made a pronounced artistic success as Glna in The Wild Duck, which was produced by Mr. Lorimer in Boston and other cities this season. Miss Hayward was a woman of rare intellectual gifts, possessed unusual dramatic instinct, and had wonderful powers of execution. She was a woman of rare sweetness and gentleness of disposition. She was honored and beloved by all who knew her, and the fragrance of her presence will remain unto all her associates. She died in Baltimore at the Johns Hopkins Hospital under a surgical operation for cancer Saturday, Jan. 12, 1907, and was buried in Chicago, where her mother and son reside. Above is a likeness of Mrs. Hayward as she appeared as Glna in The Wild Duck.

SAN FRANCISCO'S NEW THEATRE.

The American Theatre, San Francisco's first modern, up-to-date playhouse, was dedicated Jan. 20 by Madame Schumann-Heink. This magnificent theatre was erected by Senator Felton, and represents an outlay of \$300,000. It is a three-story steel and concrete structure, absolutely fireproof, and the building includes several offices and stores. The furnishings of the interior are elaborate, the seating capacity is over 1,600. The theatre is fitted throughout with luxuriously upholstered opera chairs. The Western States Amusement Company are the proprietors, and the well-known Eastern manager and producer, Walter Sanford, is the manager. Mr. Sanford is also one of the five stockholders of the company. Madame Schumann-Heink was followed by the San Francisco Opera company, composed of many of the favorites of the late Tivoli Opera House company, and is now appearing to capacity houses nightly. The company will play a long engagement, presenting all the late New York musical comedy successes. In reviewing the opening of the theatre, the San Francisco Examiner of Jan. 22 has this to say: "The new Market Street theatre, the American, was opened last night with over 1,600 persons in the enthusiastic audience. This new playhouse is a genuine theatre. It is a theatre with balcony and gallery, in addition to orchestra and dress circle, and the gallery is one that is bound to become popular, as one can see and hear from every part of it. The tone of the whole place is red. The boxes are gorgeous almost beyond theatrical comparison. The light effects are exceedingly good. The Orchestra says: 'Sixteen hundred people stuffed in through a lobby lined with good last floral pieces, to attend the opening last night of the American, the large, airy, advantageously arranged new steel and concrete theatre on Market Street just above Seventh. Main floor and gallery, both with a slope like the California Street hill, have comfortable individual seats, so arranged that every spectator has a sweeping view of the stage. Everything augurs the greatest success for the new playhouse.' Mr. Sanford withdrew from Australia less than three months ago and lost no time in investing in the San Francisco theatrical field, feeling confident as to the future of that metropolis."

JACK NORWORTH.

Jack Norworth, whose portrait appears on the front page, is a young comedian of exceptional talent, who for the past nine years has been a popular entertainer in vaudeville. From this field of labor he has made two short excursions into the legitimate. During one season he starred for twelve weeks in a melodrama called California, and this season he was for eleven weeks a prominent member of Lew Fields's company at the Herald Square Theatre. With the exception of those twenty-three weeks Mr. Norworth's stage career has been spent as a monologist in the principal vaudeville houses. Mr. Norworth made his start when he was fourteen years of age with the American Line Steamship Company and remained with that firm until he was twenty, when he followed his inclination for the stage, upon which he has remained ever since. For several years he appeared in blackface, wearing an eccentric costume, but two seasons ago he washed the burnt cork off for good, sold his old clothes to a ragman and blossomed forth as a college boy in "swell" clothes. He found that his audiences laughed at his jests and songs as heartily as before, and realized that stage fun is not so much a matter of clothes or make-up as of brain work and method. Mr. Norworth has a singing voice that is peculiarly adapted for the quick, clear, understandable rendition of topical songs, and it is in this that his greatest success has been made. His "patter" is always timely and amusing, and as his material is original he has no fear of conflicting with other performers. Mr. Norworth spends most of his leisure time in writing songs in conjunction with Al Von Tilzer, and has turned out several hits, including "Holding Hands," "I'm Sorry," and "Beatie and Her Little Brown Bear."

LENA ASHWELL ABANDONS TOUR.

Lena Ashwell became seriously ill in Chicago last week and was compelled to close her tour there on Jan. 28. She has been in bad health ever since she arrived in this country. The climate disagreed with her, and the strain of rehearsing several new roles while appearing in other plays proved too much for her strength. She will probably return to London as soon as she is able to travel. During her American tour she has appeared in The Shulamites, Mrs. Dane's Defense, and, most recently, The Undercurrent, a new play by Victor Mapes.

WANTS

Rates, 10 words 25c., each additional word 5c. Advertisements of a strictly commercial nature excluded.

A responsible manager wishes to engage an actress to play small parts in a first-class company; must be a good looker; have talent; well educated; and able to wear good clothes; must be willing to work hard and study; the salary is only fair, but the opportunity is a rare one to the right person. Address "Knickerbocker," care DRAMATIC MIRROR.

ADDRESS of Henry Volkman, formerly of Brainerd, Minn., is wanted by C. E. Pope, Main and Broadway, East St. Louis, Ill., or his aunt, Lucy Becken, of the same city. Business matters of importance to Mr. Volkman.

AT LIBERTY—Manager or agent. Years of practical experience with best attractions. Baber and reliable. Can route and book first-class companies. Address, O. R., Mirror Office.

AT LIBERTY—Competent stage carpenter, union and T. M. A. W. T. Thornton, 152 First St., Newark, N. J.

A RARE chance is offered a young actress of ability to create the stellar role in a new play which will have a Spring production. Must take financial interest in same. Please address replies to Dramatic Author, care of THE MINNOR.

CAPABLE actress, idle for first time in five years, wants position, leads or handles; personal appearance, wardrobe and ability guaranteed; can join on wire. Address "Actress," general delivery, Toledo, Ohio.

HALF of office to rent; \$12.00 per month. Telephone, Knickerbocker Theatre Bldg. Address "Half," Minnion.

ORIGINAL vaudeville sketches for sale; man and woman. Address Maurice Drew, Actors' Society, New York.

PARTNER wanted to take business management and book one of the strongest American plays written in years. The work of an author whose plays have made for their managers over half a million dollars net profits. "Chance," care of DRAMATIC MIRROR.

PERSONAL—A young actor of fine presence can learn of an opportunity to star in powerful American play by prominent author. Half interest must be taken. Price, \$1000. Address Opportunity, Minnion Office.

PLAYWRIGHT of established reputation wants partner with some money to produce an American play that will live. Small cast—eight people—powerful situations and intense heart interest. A fortune winner. X. Y. Z., Minnion.

PROMINENT dramatist, whose plays have an unbroken record of financial and artistic success, will accept commission for new play from reliable star or manager, for coming season. "Dramatic," Minnion.

WANTED—Producer for new two act romantic comic opera. Deep, interesting plot, comedy, song and comedy. Printed books sent on request \$10 cents postage accompanies same. Williams Bros., 2500 Vista Ave., St. Louis, Mo.

WANTED—Engagement by reliable and competent "character woman;" wide experience in all branches of dramatic work; prefer Pacific Coast attraction or stock company; would consider one-night stand over C. F. route in Vancouver, for Spring and Summer; manager must be reliable. Address B. O. S., care Minnion.

WANTED—Artists to know I write sketches to fit personalities. Guarantee, Minnion.

WANTED—Business man; some capital; good show; fourth year. Investigate, Minnion.

WANT good young actor for vaudeville sketch; will give half interest to man capable of getting looking. "Future," Dramatic Mirror.

WILL pay cash for second-hand scenery. Address Cash, Minnion.

HARRISBURG THEATRE BURNED.

The Grand Opera House, Harrisburg, Pa., on Feb. 1 was completely destroyed by fire. The theatre cost \$200,000. The Chicago St. Champlin Stock company lost all of its properties, scenery and wardrobe, entailing a loss of about \$35,000. A benefit is being arranged for the members of the company. The theatre was used by many of the State political conventions for the nomination of their candidates for State offices. It was built as a Masonic Temple, the cornerstone being laid in 1872, the theatre being opened by Edwin Booth and Lawrence Barrett.

MATTERS OF FACT.

E. J. Carpenter has secured the Western rights to Vance and Sullivan's Why Girls Leave Home production, and has the time booked nearly solid, embracing all the larger Western cities. A season of 40 weeks will be played, opening the middle of August in Chicago.

A good general actor as stage director is wanted for the permanent stock company at Tampa Bay, Fla. Manager Earl P. Adams also wants lady managers for his orchestra.

Manager M. H. Harris is looking attractions for season 1907-8 at the Grand Opera House, Harrisburg, Pa. To attractions of the higher grade he assumes a profitable engagement.

With a population of 10,000, Wilson, N. C., has been yielding very satisfactory receipts to visiting attractions. High prices prevail, so manager J. J. Priotti wants only the best for the balance of this and next season.

Manager F. T. Sharpe plays but two attractions a week, thereby securing new recruits to all visitors. A high grade repertoire company is wanted on same has been played in three years.

Jewell Darrell is starring in her original creation of Janet Jenkins, a character new to the stage.

The Bush Temple Theatre, Chicago, may be rented for a period of eleven weeks for summer opera or high class vaudeville. Particulars may be had of C. G. Spotswood.

BORN.

MOORE.—At Chicago, Ill., on January 1, to Mr. and Mrs. E. J. Moore (Ada Melrose), a son (John Edwin Moore).

MARRIED.

ROBERT—BURTON.—At New York City, on November 18, 1906, Claire Elizabeth Burton (Bessie Belmont) and Louis Francis Burton (Low Burton).

KELLY—FRANKEL.—Augustus G. Kelly and Fannie Frankel, on Jan. 28.

McGARVIE—WHEED.—At New York City, on Jan. 23, Harry Francis McGarvie and Mrs. Edith Burton-Wheed.

DIED.

BECK.—John Beck, at Boston, Mass., on Jan. 23, of tuberculosis, aged 30 years.

DENHAM.—In New York, on Feb. 3, George W. Denham, aged 61.

KLARK.—In Somersworth, N. H., on Jan. 28, Mrs. Harlan Klark, aged 59.

MAXWELL.—At St. Louis, Mo., on Jan. 29, of dropsy, J. Howard Maxwell, aged 42 years.

PAID.—In Chicago, on Jan. 24, J. L. Paid.

PRICE.—In New York City, on Jan. 30, Edmund E. Price, aged 74.

RIBAR.—In Boston, Mass., on Jan. 28, Antonio L. De Ribar, aged 93.

RINGLING.—At Barnhart, Wis., on Jan. 28, Mrs. August Ringling, mother of the Ringling Brothers, aged 74 years.

ROCKEFELLER.—In Chicago, on Jan. 30, John D. Rockefeller.

ROMANANO.—At New York City, Joseph Romanano, aged 27 years.

THOMAS.—At Boston, Mass., on Feb. 2, Mrs. Alice E. Thomas.

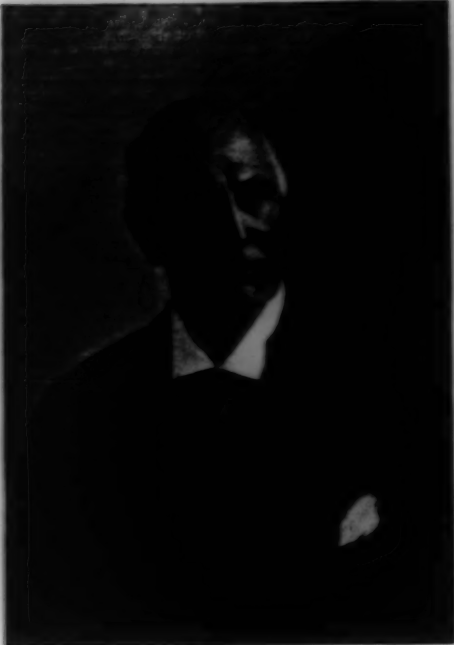
WALTER.—In Sharon, Mass., on Jan. 25, Mrs. Bert Walter, aged 26.

WARD.—In Springfield, Mass., on Jan. 25, Mrs. Arthur Ward (Anna Roberts).

FRANK C. BANGS.

A Popular Actor Who Has Spent Half a Century in the Theatre.

The fact that a testimonial performance to Frank C. Bangs, who, after more than fifty years of service on the stage has been incapacitated by accident from further pursuit of his profession, will be given at the Casino, New York, on the afternoon of Feb. 19, under management of



F. C. Bangs—A Recent Portrait.

David Belasco, Lee Shubert, Harrison Grey Fluke, J. J. Shubert, Benjamin F. Roeder, William G. Smythe, E. G. Gilmore, Henry Miller, Walter N. Lawrence and E. H. Sothorn, and that a number of the most distinguished among American players will volunteer their services for the event, makes pertinent a résumé of the career of this long-popular actor.

Frank C. Bangs was born in Alexandria, Va., in 1833, and when twelve years old moved with his parents to Washington, where he went to school. His parents were strict church people

young Bangs appeared with Susan and Kate Levin in *The Wife*; or, *A Tale of Mantua*.

After two seasons in Washington he was engaged as first walking gentleman at Ford's Theatre, Baltimore, remaining there for two seasons. The second season he was promoted to leading juvenile at a salary of \$30 a week and entrusted with such roles as Romeo, Horatio and Claude Melnotte. During his engagement at Ford's he often acted five or six parts a week, and this experience, hard though it was, firmly grounded him in the technique of acting. He now severed his connection with Marshall and joined the company at the Arch Street Theatre in Philadelphia. The leading comedian of this company was the elder John Drew, who, to use the words of Mr. Bangs, was "the best Irish comedian this country has ever seen." Others in the company were Mrs. Drew, Mrs. Kinlock, Mr. and Mrs. Thayer, Olive Logan, Lem Shewell and George Gile, who was afterward a general in the Federal army.

After remaining for two seasons in Philadelphia Mr. Bangs went to Albany, N. Y., where he joined the company at the Greene Street Theatre. His position was leading juvenile, but toward the end of the season the leading man fell ill and young Bangs took his place. He did so well that he was engaged the next season for leading business. After leaving Albany he played short engagements in Washington, Baltimore and Richmond, and then through the influence of Joseph Jefferson was engaged for Laura Keane's company in New York to take the place of George Jordan. He remained with Miss Keane during the season of 1858-'59.

He next joined the forces of James W. Wallack, sharing the juvenile roles with Lester Wallack. Others in the company were Mrs. John Hoey, Mary Gannon, Mrs. Vernon, the elder Charles Walcott, and John Brougham. Mr. Bangs said of the company: "They are all skillful artists, and the association was very beneficial to me. James Wallack was a great stage director, and he was also great in the consideration he showed to all the people by whom he was sur-



Mr. Bangs in 1863—Aged 30.

State. During the fourth month of the season the managers put on *Rosedale* for a week, and I was cast as Elliot Grey. Nothing unusual occurred until Friday night. It happened that one of the boxes was occupied by General Grant and his son Fred, who was then a youngster. Now bear in mind that up to that time I had not uttered a single word from the stage in my defense, as the hissing was invariably drowned by the applause. On that particular evening, before I had spoken a line of my part, a big-mouthed, coarse-looking fellow sitting immediately behind the orchestra rail began hissing for all he was worth. So long as I didn't know exactly who in the audience was hissing I had been able to control myself, but to see a coarse brute of a man hissing me to my very face, so to speak, was more than I could bear. I excused myself to my fellow actors on the stage and walked to the footlights. The hissing ceased instantly, and the silence that ensued seemed like the hush of death. Looking the fellow straight in the eye I said: "Sir, I wouldn't have your heart in my bosom for all the wealth of the Indies." That little speech put an end to all my trouble. General Grant was the first to applaud, and the audience following suit broke out into the most tempestuous applause I have ever heard in the whole course of my career. It seemed to me as if the fellow who had hissed me was hustled out in sections. The temper of the audience was such that they tore his garments into shreds before they sent him flying into the street. Two other fellows who had hissed in the gallery met with similar treatment. Then the performance progressed without further disturbance. That was the last time I was ever hissed.

much applause, both from the critics and the public. During the engagement Booth, Barrett, and Bangs were frequently referred to as the "Three B's." He next toured through the South, playing *Marc Antony*, *Shylock*, and *Virginia*, returning to New York to play *Laertes* in *Hamlet*, with Charles Fichter, at Niblo's Garden. He then appeared as Philip Bay in *Black Arden*, with Lawrence Barrett, and as Pierre Durand in *A Lily of France*. He next supported Adelaide Nelson in Amy Robart, playing *The Earl of Leicester*. After this he starred



Mr. Bangs as Sardanapalus.

for a time in Dan'l Druce, and in September, 1874, he opened in *The Soldiers Trust*, dramatized from the French play, *Le Vieux Corporal*, which had been written for Frederic Le Maitre. An injury received while playing the part in Cleveland, at the Euclid Avenue Opera House, incapacitated him for further acting for a year. In 1875 Jarrett and Palmer engaged him to play *Marc Antony* in *Julius Caesar*, E. L. Davenport being *Brutus*, and Lawrence Barrett,



Mr. Bangs as the Silver King.

and intended their son for the ministry, but a performance by Junius Brutus Booth of *Richard III* which young Bangs witnessed decided him for the stage.

After numerous rebuffs from managers E. O. Marshall engaged him for general utility work at the Old National Theatre, Washington, his salary being \$6 a week. His debut was in pantomime with the *Havels* in a piece called *The Miller and His Men*. He was, however, so successful that before the end of the season he was promoted



Mr. Bangs as Marcus Antonius in Julius Caesar.

rounded. He was always open to suggestions, and he would take the advice of any one when it appealed to his judgment. The last part Mr. Bangs played in this company was Jacob McCloskey in *The Octoroon*.

Then came the Civil War. Mr. Bangs, always a loyal Southerner, immediately resigned his position and joined the Third Virginia. He served in this regiment until the last year of the war, when he was taken prisoner at Hilton's Head. He began as a private and ended his service as a brevet Brigadier-General.

At the close of the war Mr. Bangs was engaged as stock star at the National Theatre, Washington, which was then under the management of Grover and Bea. Feeling ran high and there was considerable antagonism to his acting because of his service in the Confederate army.

Before his opening appearance the Washington press entered upon a controversy regarding the propriety of his engagement. The *Globe* and the *National Intelligencer* were in his favor, while the *Star* and the *Republican* were opposed to him. In addition to the opposition of these newspapers he received numbers of letters threatening him with bodily harm should he dare to appear in Washington. He was, however, sustained by army and navy officers and by several members of the Cabinet, as he had taken the oath of allegiance. His own story of his appearance is as follows:

"The opening night I appeared as William Tell, the Swiss rebel. On my first entrance I was both hissed and applauded in a most furious manner. When my adherents stopped applauding my opponents started to hiss, and the hisses and applause alternated all through the performance. General Ord had taken the precaution to provide the theatre with a strong military guard in order to prevent a riot. This state of affairs continued for three months. The hissing and applauding continued night after night, and the business was unusually good, but it was an awful strain on my self-control to submit to all the hissing I received simply because I had done what I believed to be my duty in joining a regiment of my native



Mr. Bangs as the Earl of Leicester in Amy Robart, with Adelaide Nelson.

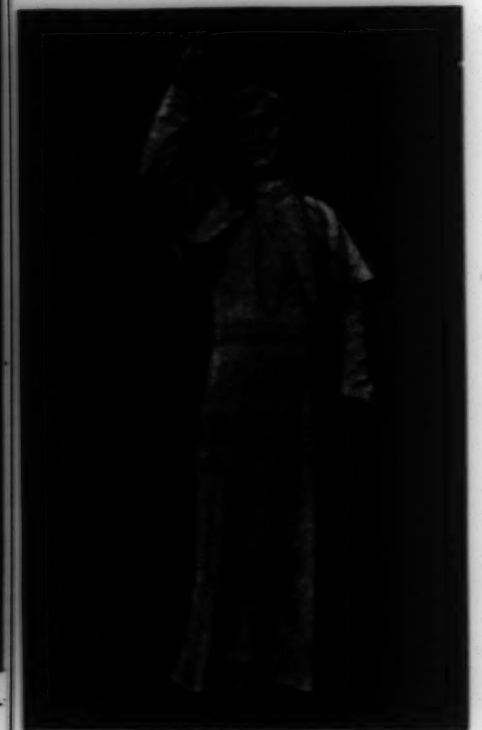
The *Star* and the *Republican* changed their tone toward me that next day, and opposition of every description ceased for the rest of the season."

Mr. Bangs played at the National till 1867, when, after acting for some time alternately in Washington and Baltimore, he went to New York to play in *After Dark*, at Niblo's Garden. While the play was in rehearsal George Jami-son, who had been cast for the role of Old Tom, was killed by a railroad train and Bangs was transferred to his part. The piece ran for three months, this being one of the longest runs on the New York stage up to that time. When Fluke and Gould organized a company for the presentation of Sardou's *Patric*, at the Grand Opera House, Mr. Bangs was engaged for the part of the Duke of Alva. The cast included Lucille Western as Dolores, Frank Mayo as Karloo, George Clark as Tremontville, and Charles W. Coudock as Count Risor. Of Lucille Western Mr. Bangs says: "I never knew her to abuse or ill-treat a living soul under her command. She readily found excuses for the shortcomings of those about her, making them feel that she was their earnest friend, not their cruel censor."

At the close of the run he taught the art of reading and oratory in Philadelphia, until in 1871 Edwin Booth engaged him as leading man. Speaking of Booth's character, Mr. Bangs says: "Booth was the gentlest, sweetest soul that ever lived. He never said a harsh or cruel thing; he never did anything that was ungentlemanly. He held his own great talent lightly, and was so modest and unselfish that he would always push the other actors forward. Many a time I have seen him go clear to the back

of the stage to give some minor actor full possession of it, that he might make the best impression he could. I never see his portrait but I take off my hat to it. I could no more stand covered before it than I could have worn my hat in his presence."

In 1872 came the famous production of *Julius Caesar*, in which Edwin Booth appeared as *Brutus*, Lawrence Barrett as *Cassius*, and Mr. Bangs as *Marc Antony*. The play ran for four months, and Mr. Bangs won a triumph, his delivery of the oration over Caesar's body evoking



Mr. Bangs as the Pope in The Eternal City.

Cassius. In 1876 Jarrett and Palmer produced a stage adaptation of Byron's *Sardanapalus*, and Mr. Bangs played the title role. In the cast were Agnes Booth and Charles Calvert. The



Mr. Bangs as Virginia.

production was one of the most sumptuous ever seen on the New York stage. While at Booth's



Mr. Bangs as Shylock.

to the position of second walking gentleman at a salary of \$18 a week. While at this theatre

THEATRICAL TRUST INDICTED.

A Criminal Conspiracy Charged by the Grand Jury Against the Members of the Combination.

Theatre Mr. Bangs originated Michael Strogoff, in the play of that name, and M. de Chastan Renard, in The Corsican Brothers. He then played the title part in Henry Arthur Jones' melodrama, The Silver King, and toured through the country with immense success. He then joined Palmer's Union Square Company, appearing as John Streblo in The Banker's Daughter, James Halston in Jim, the Penman, and Colonel Preston in Alabama, playing the latter part on the road for three seasons.

Mr. Bangs next starred in Davenport's play, St. Marc, the Soldier of Fortune, and then joined the Jefferson-Florence combination, appearing as Lord Duberly in The Heir-at-Law, and Sir Anthony Absolute in The Rivals. The more recent of his parts have been Colonel Ransom in A Southern Romance, the Duke of Ventagola, with Stuart Robson, in Two Rogues and a Romance, General Wilkinson in The Choir Invisible, Master Benbo in The Forest Lover, Roland de Castro in The Love Match, Major Glaboch in Notre Dame, and the Pope in The Eternal City.

It has been decided by the managers who are to organize the testimonial to Mr. Bangs that the seats should be sold at auction. The occasion for determining on the sale of seats by auction was the fact that very many prominent people, old friends and admirers of Mr. Bangs, had expressed a wish to bid for seats and boxes. The performance to be given on this occasion promises to be one of the most notable of recent years. Among those who have volunteered are E. H. Sothern and Julia Marlowe, Mrs. Pike, Henry Miller, Margaret Anglin, David Warfield, Madame Nasimova, Carlotta Killion, Louis Mann, Francis Starr and others will be announced later.

AT THE THEATRES.

(Continued from page 2.)

creditable. Specialties preceding the play were given by Will Archie, who scored in a new act called The Little Caddy, and Belle Veola, the contortionist. This week's attraction is The Stolen Story.

GRAND OPERA HOUSE.—A Midsummer Night's Dream, with Annie Russell as Puck, pleased the audiences here last week. This week, Hattie Williams in The Little Cherub.

THIRD AVENUE.—The Gold Fields of Nevada drew large audiences to this theatre last week. The cast was as follows: Jim Redfield, George L. Seybolt; Latimer Wright, George Sydenham; Sammy Cohen, Max B. Davidson; Prince Jack, George Jacobs; Swiftwing, Montgomery Hilliard; Baldwin Traversa, M. F. Konals; Beatrice Marale, Virginia Dornier; Jessa Wilder, Grace McManis; Ethel Traversa, Amelia Barlow. This week, The Governor's Pardon.

YORKVILLE.—Fantana, with Toby Claude, was the attraction here last week, filling the house. This week, Bedford's Hope.

STAR.—Young Buffalo packed the house here last week. The attraction this week is The Millionaire Detective.

METROPOLIS.—David Harum pleased large houses here last week. The attraction for this week is The Mayor of Tokio.

THALIA.—Secret Service Sam, with the following roster, pleased the audiences here last week: Charles T. Aldrich, Thomas A. Charles, Harry Cowley, Ed Armstrong, Edward Foley, Walter Johnson, Frank Carson, Jack Wells, Walter Jennings, Charles Collins, Witter J. Baxter, Blanche Haselton, Gilberta Faust and Ethel Davis. This week, The Four Corners of the Earth.

FOURTEENTH STREET.—Bedford's Hope proved as popular as ever at this theatre last week. This week, A Message from Mars.

LYCEUM.—The special matinees of Clyde Fitch's comedy, The Truth, proved so successful last week that it has been decided to continue them on Tuesdays, Wednesdays and Fridays indefinitely.

MANHATTAN.—A purely professional matinee of The Law and the Man was given Friday afternoon. The play was withdrawn Saturday night and on last night Jefferson De Angella appeared in The Girl and the Governor.

GEORGE W. DENHAM PASSES AWAY.

George W. Denham, a comedian for twenty years associated with Joseph Jefferson and lately with Wilton Lackaye in The Law and the Man, on Feb. 3 dropped dead in front of 303 East Nineteenth Street. Death was due to chronic nephritis.

Mr. Denham had been ill for several months, having resigned from The Law and the Man company on Dec. 22. For the last nine years he had lived at the Masonic Club, 17 East Twenty-second Street. The body was taken in an ambulance to the police station and later to Miner's undertaking establishment on Fourth Avenue, where the Actors' Order of Friendship took charge of the remains. The funeral will be under their auspices on Feb. 6 at The Little Church Around the Corner.

Mr. Denham was never married. He leaves a brother and two sisters. He was born in Philadelphia on Aug. 2, 1845, and made his professional debut when a boy. His first prominent engagement was with Ford's Theatre in Baltimore and Washington, beginning in 1867. He was a member of Mr. Ford's organizations for about ten years. He was prominent in the Gilbert and Sullivan operas, one of his chief roles being Sir Joseph Porter in Pinafire. He also played with Maggie Mitchell and with Lotta.

After leaving his Ford companies Mr. Denham joined Joseph Jefferson, playing with him almost to the time of Jefferson's death. His chief parts were Derrick in Elip Van Winkle, David in The Rivals and Fag in The Heir-at-Law. At the Garden Theatre, in 1891, he played David in the revival of The Rivals with Jefferson and Florence. In the same year he supported Frederick Paulding in the old Standard Theatre, now the Manhattan. He played in The Prodigal Father at the Broadway Theatre in 1893, and in 1898 had a part in The Salt of the Earth with Annie Russell. After Jefferson's death he played the part of the Toyman in Babes in Toyland. When Jefferson's son took up some of his father's old roles he invited Denham to join his company. The strain of a road production, however, soon proved too great for him. His engagement with Wilton Lackaye as Thendler in The Law and the Man was his first road tour in two years.

Other of Mr. Denham's parts were Mr. Shirks in The Struggle for Life, Vallants in Joan of Arc, Lorenzo in The Mascotte, Nicobar in The Grand Mogul and Tackleton in The Cricket on the Hearth.

Mr. Denham's home, at Four Mile Run, Va., was known to the theatrical profession all over the United States. This place was destroyed by fire on Election Day, 1904, along with a fine collection of theatrical souvenirs, among them a number of water color paintings by Joseph Jefferson. He was a member of the Green Room Club, the Actors' Order of Friendship, the Masonic Veterans' Association, Excelsior Masonic Lodge and the Masonic Club. He had been a Mason for a quarter of a century.

IN BROOKLYN THEATRES.

At the Montauk Theatre this week the attraction is George M. Cohan in the title role of George Washington, Jr. There will be a matinee Wednesday. The Daughters of Men next week.

The Blue Moon, with James T. Powers and an excellent cast, including Clara Palmer, is seen at the Shubert. Next week, Mrs. Pike and the Manhattan company in The New York Idea.

Checkers is the offering this week at Teller's Broadway Theatre. Hans Roberts is seen in the title role, and the support is still good. Next week, Forty-Five Minutes from Broadway.

At the Majestic this week Al H. Wilson appears in his new romantic play called Metz in the Alps. The stage pictures are elaborate and the electrical effects are a feature. Mr. Wilson appears in the title role, that of a German soldier

The members of the Theatrical Trust on Jan. 31 were indicted by the New York Grand Jury for conspiracy in restraint of trade. The persons indicted are:

MARC KLAW,
ABRAHAM ERLANGER,
AL HAYMAN,
CHARLES FROHMAN,
SAMUEL F. NIXON,
J. FRED ZIMMERMAN.

Klaw and Erlanger upon the filing of the indictment appeared before Judge Foster in Part I. of General Sessions and were each liberated on \$1,000 bail. Ex-Congressman "Big Tim" Sullivan furnished the bond, giving as security the Dewey Theatre.

The other indicted men are at present out of New York, Charles Frohman being in Europe, Al Hayman on his way there, and Nixon and Zimmerman in Philadelphia. Bench warrants were issued for them.

Immediately after the indictment the District Attorney's office issued a statement giving the grounds upon which the indictment had been secured, and showing the throttling hold the Trust has secured upon the theatrical business. The statement is as follows:

"The Grand Jury to-day filed an indictment in Part I. of General Sessions, before Judge Foster, charging Marc Klaw and Abraham L. Erlanger, composing the firm of Klaw and Erlanger; Charles Frohman, Al Hayman, Samuel F. Nixon, and J. Fred Zimmerman with the crime of conspiracy.

"The charge is that they and others conspired to monopolize the theatrical business both as to the ownership of theatres and as to the production of theatrical attractions.

"The conspiracy is in form of written agreements entered into in 1896 and 1900, whereby the conspirators pooled all their theatres and all their attractions and divided the profits of business, whereby they agreed not to allow any theatrical attraction to be played in any of their theatres unless the owner of the attraction would agree to play the attraction only in the theatres controlled by the conspirators. They also agreed that they would not allow any of their attractions to play in any theatres other than those which they controlled, and they also coerced actors and playwrights and owners of attractions to play such attractions exclusively in theatres controlled by the conspirators, and they refused to allow any attraction to be played in their theatres unless the owner of the attraction would enter into a contract to play such attraction exclusively in their theatres, and they refused to send attractions to theatres unless the owners of such theatres would make a contract with them to give them the exclusive control of the booking of the theatre.

"In 1905 the Syndicate refused to allow Sarah Bernhardt to play in the Syndicate theatres because she was under the management of the Shuberts, who are their rivals in business. They also refused to allow any attraction owned by the Shuberts to be played in the Syndicate theatres, and have also refused to book any attractions that they controlled in any theatre belonging to the Shuberts. They have refused to book Belasco's attractions in any of the Syndicate theatres.

"They have forced owners of theatres to enter into contracts with them to give the Syndicate the exclusive control of the bookings of the theatre, and have extorted from owners of such theatres for booking the same percentage of the profits of the theatre, ranging from 25 to 50 per cent.

"They have been enabled to crush any owner of an attraction that they didn't like, or any

of fortune. The songs Mr. Wilson sings are "My Heaven Is in Your Eyes," "The Sultankab" and "Songs of Old Fatherland." His Last Dollar next week.

Secret Service Sam, with Charles T. Aldrich as the star, is a popular attraction this week at the Grand Opera House. The company is large and there are good specialties introduced throughout the performance. Next week, A Millionaire's Revenge.

The popular Western play, Young Buffalo, King of the Wild West, is seen this week at the Folly. The Comedians is produced this week at the Bijou by the Spomer Stock company. Edna May Spooner appears in the emotional part of Edith Norwood. Augustus Phillips is seen in the character of an organ grinder and later as a French physician. Harold Kennedy has the comedy part of Patsy Finnegan. Jessie McAllister is cast as a newsboy. The rest of the company appears to advantage, and the production, under the direction of Miss Spooner, is very creditable.

Dorothy Vernon of Haddon Hall is the play presented by Cora Fayton's players at the Lee Avenue Theatre this week. Etta Reed Fayton appears as Dorothy, and in the part she is seen at her best. Mr. Fayton has staged the piece elaborately and given each member of his company an appropriate part.

The Confessions of a Wife is produced this week at the Columbia.

Al Martin's production of Uncle Tom's Cabin is seen at Blaney's Theatre. Next week, Parted on Her Bridal Tour will be presented for the first time.

The Rose Sydel London Belles company appear this week at the Star. A sensational act, that of Zenda and his automobile ride, is offered as an extra attraction. The Quigley Brothers are engaged to head the olio, and altogether the programme is full of interest.

The Knickerbocker Burlesquers entertain this week at the Gayety. The engagement of this company at the Star last week was very successful.

The Liberty Moving Pictures still draw great crowds to the Majestic every Sunday night. Manager Fridley has decided to continue them at his theatre throughout the season.

Keeney's Bill this week is exceptional and includes Virginia Earl and company as the headliner, followed by Barnold's animals, Oriaka Worden and company, Lawson and Namon, Brooks and Vedder, Laura Ordway, Connors and Albert, and Walter Daniels.

The Gotham bill is: Apollo, strong man; Mc-Kenzle-Shannon and company, Beatrice Moreland, Carlin and Otto, Selcrist and Elgans, Olympia Quartet, Herrman Trio, and Five Rows. At the Savoy are Rice and Prevost, Matthews and Harris, Smith and Campbell, O'Brien and Buckley, Eva Mudge, and Murray Sisters.

VAUDEVILLE.

Vesta Victoria is a great drawing attraction this week at the Orpheum. Walter Jones and Mabel Hite in Wanted, a Wife, is another big feature. The others are the Elenore Sisters, Gracie Emmett and company, Will Rogers, Eddie

owner of a theatre that wouldn't comply with their demands. They can crush the owner of an attraction by refusing to allow his attraction to be played in their theatres, and controlling as they do five-sixths of the best theatres, no owner of an attraction can profitably play the same unless he plays it in other theatres. In the same way they have been enabled to crush any obstinate owner of a theatre by simply refusing to send him attractions, and thus keeping his house dark. Under these circumstances no owner of an attraction would dare play it in any theatre that the Syndicate didn't control the bookings of, because, if he did, that would be the only theatre where he could play it."

In addition to the District Attorney's statement it is asserted that playwrights having dealings with an Independent manager were put upon a blacklist and placed in a position where they were unable to find a market for their plays.

If conviction is obtained upon the indictments, as the District Attorney's office expects will be the case, each member of the Trust may be sentenced to a year in prison and to pay \$500 fine.

Sarah Bernhardt, it is understood, should she be needed, has promised District Attorney Jerome to come to America and testify against the Trust. The treatment she received at the hands of the Syndicate has highly incensed her, and it is said she is anxious to tell an American jury about her being prevented from appearing in the Trust theatres and while in Texas of being forced to play in a tent.

Another instance of Trust tyranny was in the case of May Irwin, who was unable to obtain booking in an Independent house in Providence, R. I., and booking was offered to her only if she would continue over the Trust circuit.

Klaw and Erlanger were evidently much perturbed over their indictment and issued the following statement, in which they posed as persecuted philanthropists:

We are not surprised at this indictment, as it has been street and table talk for over a year. The malice and motives which inspired it are tales for another telling, and will be a subject of wonderment to the uninitiated.

If any one doubts the demoralization of the present District Attorney's office, he need only notice the freedom with which the grand jury proceedings were published daily. Certainly the witnesses and grand jurors themselves would not talk about what happens in the grand jury room.

Every business institution which develops a large proportion of its income by being denominated a "trust," and an indictment for being a member of a trust seems to be the badge of success placed on successful business men by their unsuccessful competitors.

It will not be long in this fair land before every successful business man will be indicted for being a member of a trust. The stigma which used to go with an indictment has been entirely eliminated by proceedings such as these.

Then Mr. Lauterbach, attorney for the Trust, made the astounding statement that District Attorney Jerome, Assistant District Attorney Kressel, David Belasco, and the Shuberts are in a conspiracy to injure his clients, and that he should demand the indictment of them all.

The investigation from which the indictment resulted was most searching. Among the witnesses were representatives of Klaw and Erlanger, and Charles Frohman, Lee Shubert, David Belasco, Felix Wendelschofer, manager of the Providence Opera House, Providence, R. I.; H. R. Jacobs, William F. Connor, and A. C. Campbell.

Clark and Six Winning Widows, Farrell-Taylor Trio, Tanakas, and Abdul Kader.

Ethel Leroy heads a good bill this week at Hyde and Belasco's. Others are Sam Watson's Farmyard, Rice and Cady, Julia Redmond and company, Bowers, Walter and Crocker, Royal Musical Five, Murphy and Francis, and Jack Norworth, one of the most popular and clever artists that visit the borough.

ANOTHER ASPIRANT.

Frank W. Nason recently advertised for chorus girls for The Globe Theatre company that he is sending on the road this month. Here is one of the replies he received, exactly as it was written:

Dear Sir:
I'm in Globe Add. Am dark considered fair. 5ft 11in. 35 Bust. 25 Waist Weight 133 lbs. Intelligent and neat appearing accustomed to city life. of good moral habits. Can not sing. Would rather not do much dancing. Familiar with Shakespearean dramatic books and other leading dramatic Writers, am my favorite Education musical. Am going to settle in Boston by the first of March or April. have a sister there this winter. have visited Boston for a week or two at a time. Would best adopt myself to some character part. Heavy or probably emotional. please if you have anything to offer in my favor please Write. If not destroy this or, turn it over to a friend, if you choose.

Yours Truly

If dead letter destroy at office.

SOTHERN AND MARLOWE'S PLANS.

The production of d'Annunzio's The Daughter of Jorio has been postponed until the seventh week of the Sothern-Marlowe engagement at the Lyric Theatre. The next three weeks will be devoted to a repertoire of plays, as follows: Fourth week, Monday and Tuesday nights, Jeanne d'Arc; Wednesday night, The Sunken Bell; Thursday and Friday nights, Hamlet; Saturday matinee, Romeo and Juliet; Saturday night, The Merchant of Venice.

Fifth week, Monday and Tuesday nights, The Merchant of Venice; Wednesday night, The Sunken Bell; Thursday and Friday nights, Twelfth Night; Saturday matinee, Jeanne d'Arc; Saturday night, Romeo and Juliet.

Sixth week, Monday night, Jeanne d'Arc; Tuesday night, Twelfth Night; Wednesday night, Hamlet; Thursday and Friday nights, Romeo and Juliet; Saturday matinee, Jeanne d'Arc; Saturday night, Hamlet.

J. R. SPRINGER FORFEITS BAIL.

John R. Springer, manager of the Grand Opera House, did not appear in the Court of Special Sessions on Jan. 30, when his case was called for trial on a charge of giving Sunday performances. The case had been adjourned several times on Springer's excuse of illness. The Justices of the court Judge Wyatt presiding, declared his bail of \$300 forfeited and issued a bench warrant for his arrest.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

At the Thursday tea on Jan. 31, Mrs. Damon Lyon was hostess. An attractive programme was presented, which included: Eloise E. Horne, in a song; and Master Horace A. Ruwe, soloist from the choir of St. Thomas's Church. Among those present were Irene Langford, Mrs. Alice M. Flint, Maude L. Drake, Adroanne De Coriche, Valda De Coriche Parker, Peter Flint, Mrs. A. W. Ruwe, Leontine Standfield, Charles T. Catlin, Dr. F. P. Sheldon, Catherine C. Lawrence, J. C. Pumpelly, Mrs. Francis Stevens, Miss M. C. McNeill, Agnes O'Callaghan, Grace B. Judge, Rev. Warner E. L. Ward, Mrs. A. M. Silberman, Miss de Kay, A. W. Smith, Mrs. H. Hadfield, Ellena Maria, Esther Rolph and many others.

Owing to the engagements of many members of the New York Chapter with the interests of the booth which the general body of the A. C. A. will conduct at the Fair in May of the Actors' Fund, the Board of Directors of the Chapter have ordered that the annual meeting of the chapter be postponed from Tuesday, May 7, to Tuesday, May 14.

Members of the Chapter are reminded that the Nominating Committee for the annual election will be appointed on April 3, and suggestions as to nominations may at any time be filed with the Recording Secretary and will have due consideration in the deliberations of said committee.

The hostess for the tea next Thursday at the New York Chapter Headquarters will be Irene Langford. All members and friends are cordially invited.

The Chicago Chapter is taking a referendum expression of opinion by members of the dramatic profession in that city as to the expediency of closing the theatres on Sunday.

The Memphis Chapter, Col. L. W. Finlay presiding, held an interesting reunion last week at the Parish House of Calvary Episcopal Church. A very interesting address was given by Bishop Gallor on the work achieved and the present claims of the Alliance upon the loyalty and generous support of all right-thinking people. The manifest growth of harmony and mutual help between church and stage was very clearly pointed out, and the Bishop made a most urgent appeal for the co-operation and very earnest support of the citizens of Memphis in the various plans for good now in contemplation by the local Chapter.

Rev. Frederick M. Pugh, rector of Holy Trinity Church, and Rev. Morris Crank, dean of the Episcopal Cathedral, made interesting addresses, and Colonel Finlay spoke with much enthusiasm and hope of the future work of the Chapter. Another meeting, at which a special reception will be given to members of the dramatic profession now playing in Memphis, will be held at an early date.

Mrs. Harry Leighton, chairman of the Entertainment Committee of the Actors' Church Alliance, has resigned that position. Mrs. Leighton has arranged the programmes for the past four months, and it has been conceded by all that under her careful management the receptions have been more successful than ever before. Other duties making demands on her time have made this action necessary, and it is with sincere regret that the Alliance has accepted her resignation.

CYRIL MAUDE'S THEATRE OPENED.

The Playhouse, Cyril Maude's new London theatre, was successfully opened on Jan. 23 with Toodles and a prologue by Bernard Shaw. Formerly known as the Avenue Theatre, it was being rebuilt when the collapse of the "Charing Cross" station roof practically destroyed the building and played havoc with Mr. Maude's plans. The distinguished audience included Arthur Balfour, George Wyndham, the Earl and Countess of Plymouth, the Earl and Countess of Dunraven, the Earl and Countess of Dufferin, Viscount and Viscountess Hood, Lord and Lady Elcho, and Lord Lurgan.

CURRENT AMUSEMENTS.

Week ending February 8.

ACADEMY OF MUSIC—David Warfield in The Music Master—597 times, plus 24 week—9 to 15 times.
ALHAMBRA—Vaudeville.
AMERICAN—Nellie, the Beautiful Clock Model.
ASTOR—Blanche Walsh in The Straight Road—8th week—25 to 40 times.
BELASCO—The Rose of the Rancho—11th week—75 to 80 times.
BIJOU—Alla Nazimova in A Doll's House—5 times, plus 34 week—20 to 30 times.
BROADWAY—Anna Held in The Persian Model—11th week—75 to 79 times.
CARNEGIE HALL—Musical Recital.
CASINO—Paula Edwards in Princess Beggar—5th week—41 to 40 times.
CIRCLE—Wine, Women and Song—10th week.
COLONIAL—Vaudeville.
CRITERION—Lulu Glaser in The Ace Club—2d week—4 to 14 times.
DALT—The Belle of Mayfair—10th week—75 to 85 times.
DEWEY—High School Girls.
EMPIRE—Ellen Terry in Captain Brandham's Command—2d week—8 to 14 times.
FOURTEENTH STREET—A Message from Mars.
GARDEN—The Little Richard—2d week—15 to 23 times.
GARRICK—William Collier in Caught in the Rain—6th week—40 to 47 times.
GOTHAM—Harry Maudslayi Burlesquers.
GRAND OPERA HOUSE—Hattie Williams in The Little Cherub—10th week, plus 1 week.
HACKETT—Rose Stahl in The Cherry Lady—45 times, plus 17th week—120 to 140 times.
HALLS OPERA HOUSE—Vaudeville.
HERALD SQUARE—The Road to Yesterday—8th week—41 to 45 times.
HIPPODROME—Neptune's Daughter and Pioneer Days—11th week.
HUDSON—The Hyperites—24th week—184 to 191 times.
HURD AND REASON'S MUSIC HALL—Night Owls.
IRVING PLACE—Der Blinde Passagier—4th week—51 to 71 times.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 211 STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 107th STREET—Vaudeville.
KEITH & PROCTOR'S 125th STREET—The Stolen Kiss—11th week.
KNICKERBOCKER—Montgomery and Stone in The Red Mill—20th week—194 to 191 times.
LIBERTY—Eleanor Robson in Salome—3d week—10 to 22 times.
LINCOLN SQUARE—Camille D'Arville in The Belle of London—2d week—9 to 18 times.
LONDON—Twentieth Century Mads.
LYCEUM—The Lion and the Mouse—64th week—513 to 520 times; mat.—Clara Bloodgood, in The Truth—24 times, plus 4 to 7 times.
LYRIC—E. H. Sothern and Julia Marlowe in Jeanne d'Arc—7th time; The Sunken Bell—5 times; Romeo and Juliet—1 time.
MADISON SQUARE—The Three of Us—17th week—120 to 127 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC—The Rose of the Alhambra—1st week—1 to 8 times.
MANHATTAN—Jefferson De Angella in The Girl and the Governor—1st week—1 to 8 times.
MANHATTAN OPERA HOUSE—Hammerstein Grand Opera co. in repertoire—10th week.
METROPOLIS—The Mayor of Tokio.
METROPOLITAN OPERA HOUSE—Conried, Grand Opera co. in repertoire—11th week.
MINER'S BOWERY—Belly and Woods.
MINER'S EIGHTH AVENUE—Imperial Burlesquers.
MURRAY HILL—Bon Ton Burlesquers.
NEW AMSTERDAM—Brewster's Millions—6th week—42 to 49 times.
NEW STAR—A Millionaire's Revenge.
NEW YORK—Elsie Janis in The Vanderbilt Cup—130 times, plus 5th week—33 to 40 times.
PASTOR—Vaudeville.
PRINCESS—Margaret Anglin and Henry Miller in The Great Divide—18th week—144 to 151 times.
SAVOY—The Man of the Hour—10th week—74 to 81 times.
THALIA—The Four Corners of the Earth.
THIRD AVENUE—The Governor's Pardon.
VICTORIA—Vaudeville.
WALLACK'S—Sam Bernard in The Rich Man, Poor Man—10th week—122 to 125 times.
WEBER'S—The Street in Paris—7th week—47 to 54 times; The Music Knight—7th week—47 to 54 times.
WEST END—Thomas E. Shaw in repertoire.
YORKVILLE—Bedford's Hope.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1896.]

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HARRISON GREY FISKE,
EDITOR.

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TO CORRESPONDENTS.

As Tuesday, Feb. 12, Lincoln's Birthday, will be a legal holiday, the next number of THE MIRROR will go to press earlier than usual, and will be published on Monday, Feb. 11. Correspondents, therefore, must forward their letters for that number at least twenty-four hours in advance.

TO ADVERTISERS.

Advertisers will please note that the next number of THE MIRROR will be published on Monday, Feb. 11, owing to the fact that Tuesday, Feb. 12, Lincoln's Birthday, will be a legal holiday. The form including the last page will be closed at 3 o'clock P. M., Friday, Feb. 8, and no advertisement for that number can be received later than noon of Saturday, Feb. 9.

INDICTED.

OFFICIAL branding of the business and characterization of the methods of the Theatrical Trust, long delayed, are seen in the indictment by the Grand Jury of New York of CHARLES FROHMAN, AL HAYMAN, MARC KLAU, A. L. ERLANGER, SAMUEL F. NIXON and J. FRED ZIMMERMAN, promoters and members of the Trust, as a combination in the nature of a conspiracy in restraint of trade.

Although it is not probable that a tithe of the evidence legitimately bearing upon the operations of this combination during a long period could be adduced before any Grand Jury, it is evident that enough testimony was given in this case to let the light upon perhaps the most reprehensible and demoralizing "business" scheme within its field that this country has yet seen.

For something like nine years the American theatre has struggled under this incubus, and until within a short time almost every theatrical enterprise in the country was forced to pay "tribute" to the Trust for the privilege of doing business. As has often been said, there is no other country in the civilized world—not omitting those lands where "freedom" is a myth—in which any such combination could be formed or in which it could operate as the

Theatrical Trust has been operated in these United States.

What may follow indictment of these men who have profited enormously in their arbitrary control of theatrical affairs, of course is not known. But unless justice sleeps and laws are formal fables, a trial should result in the limiting of what they have termed their "private business" to lawful and legitimate effort, enforcement of the freedom of others in theatrical enterprise, and the punishment for wrongdoing of those who have violated statutory law, and for the time abolished, as by the ukase of some Oriental despotism, the lawful rights of all others in the field of the theatre.

THE TRUST WHISTLING.

THE indicted members of the Theatrical Trust are whistling to keep up their courage, but there is noticeable a distinct tremolo in the sounds which they emit—a quality distinctly apparent even to the least practiced ear.

The "statement" issued to the press from the offices of HAYMAN and KLAU and ERLANGER, on the day that the Grand Jury returned the indictment charging the six members of the notorious copartnership with criminal conspiracy in restraint of trade, was both significant and characteristic, its evident purpose being to impress members of the theatrical profession and the public generally with the idea that the matter has but a trifling importance; that the alleged conspirators themselves take a humorous view of their situation, and that to be charged with a violation of the law of the State is not only to be in the fashion but to be marked with particular distinction.

If this spirit of levity were indeed sincere it would aptly illustrate the classic proverb, "Whom the gods destroy they first make mad." Moreover, it would seem to indicate that the men composing the Trust have grown so accustomed to enjoying absolute power over the helpless or weak persons who are permitted to engage in theatrical activities under the abnormal conditions created and perpetuated by the Trust, that they are now actually possessed by the grandiose notion that they are superior to everything of human origin, not excepting the law of the land.

But whether an indictment, as the "statement" in question asserts, is regarded as "the badge of success pinned on successful business men," or whether it is a badge of an entirely different sort is of small importance. The great point is that the Grand Jury of this county, having summoned various witnesses and heard testimony both for and against the Trust and its methods, charges HAYMAN and FROHMAN, KLAU and ERLANGER, and NIXON and ZIMMERMAN with conspiring to restrain trade—a misdemeanor, punishable by fine or imprisonment, or both.

That is the first practical step toward remedying some of the evils that have flourished unchecked under the Trust régime for more than ten years, to the great and increasing profit of the members of the Trust and to the widespread and indescribable injury of the stage in America.

The next step will be the trial of these men in the criminal courts and the determination of their legal guilt or innocence. If it is established that they are guilty of the illegal acts charged they will find probably—as numbers of "successful business men," whose "business" has been conducted along lines that failed to meet the requirements of the statutes have found hitherto, and frequently—that "the badge of success" can be duly transformed into a badge of infamy.

The members of the Trust may pretend superficially to view their indictment as some sort of an honor, or joke, or as anything else; but at least one of them should be able to realize that in the trespasser an indictment is likelier to inspire serious thought than any persiflage before the jury's task is finished.

The Trust has "succeeded," and according to the members of the Trust success is a cloak whose folds are wide enough to cover acts of oppression, injustice, and wrongdoing from the beginning to the end of the chapter. We are likely to learn soon whether the garment is really so ample as all that.

Meantime, the tremolo impairs the object of the whistle.

McCAUL SPECULATING BILL AMENDED.

State Senator McCaul of New York, who recently introduced a bill at Albany providing that each ticket speculator must pay a fee of \$500 to the city, on Jan. 30 introduced two amendments to the measure.

The first amendment provides that besides the \$500 for a license, each speculator must file a bond of \$2,000 with two sureties, and for every renewal of a license a fee of \$200 shall be required.

Another amendment provides that the holder of a license must take out and pay for a permit for each place in which theatre tickets are sold.

PERSONAL.



MARLOWE.—Above is the latest picture of Julia Marlowe, who is constantly adding to her reputation as one of the representative actresses in this country.

D'ARVILLE.—Camille D'Arville was cut by a piece of broken crockery on the stage of the Lincoln Square Theatre Saturday afternoon. The action of the play was not delayed.

URQUHART.—Isabelle Urquhart is seriously ill at the Homeopathic Hospital, Rochester, N. Y., with peritonitis. Her death was expected for several days, but later reports indicate an improvement in her condition and her doctors hope for her recovery.

TOLSTOI.—Count Leo Tolstoi is said to be ill at his home in Russia, with bronchial trouble, following an attack of influenza.

MELBA.—Madame Nellie Melba has received a new decoration from Queen Alexandra of England. It is the Order of Art, Music and Literature, and is in the form of the Royal Crown, with monogram in diamonds and amethysts, surrounded with a double line of brilliants.

CLINTON.—In the sketch of Dudley Clinton, of the Manhattan company, printed in THE MIRROR last week, it was stated that Mr. Clinton received a letter from the late Queen Victoria in 1902. This was a typographical error, 1900 being the right date.

COURTLEIGH.—William Courtleigh has been engaged for the role of Lieutenant Rafferty in *Genecieve of the Hills*.

HOLLANDER.—Mrs. Alexander Hollander gave a luncheon for Mr. and Mrs. John Glendinning (Jessie Millward) at her apartments in New York city on Jan. 31.

FERGUSON.—W. G. Ferguson will end his engagement with *The Love Letter* at Chicago on Feb. 9, and return to New York.

TEMPEST.—Marie Tempest is to appear in *The Gay Widow*, which has been very successful on the continent of Europe. Edward Morton has adapted the play.

SHAW.—George Bernard Shaw wrote the prologue which was spoken by Mr. and Mrs. Cyril Maude at the opening of The Playhouse, their new London theatre.

COLQUHOUN.—Ian Colquhoun, the famous Irish baritone, who is said to be the greatest singer of Irish ballads in the world, arrived on the *Tesonic* last week. He came over at the solicitation of many prominent Irish-Americans, who wish to institute a revival of the old Irish songs. Mr. Colquhoun will appear at concerts throughout the country.

CRANFORD.—A committee has been formed by some of the friends of the late Mrs. Cranford (John Oliver Hobbes) to raise subscriptions for a memorial. It is proposed that, in the event of sufficient funds being collected, the memorial should include a portrait plaque in University College, London; a replica in the United States; and scholarships for the study of Modern English Literature, to be given annually in England and in the United States.

KARP.—A testimonial performance was given at the People's Theatre on Jan. 31 in honor of Rose Karp, leading woman of the Yiddish stock company at this theatre. The play selected was *The Princess Judah*, by Joseph Latimer.

NORDICA.—Mme. Lillian Nordica has received the deeds of her old family homestead at Farmington, Me., and will renovate the house, to use it as a sort of museum of her treasures.

FORBES.—James Forbes left last Saturday for Palm Beach, Fla., for a short vacation. He expects to begin work on a new play of American life, to be produced next season by Henry B. Harris.

PATTERSON.—Ada Patterson has an intimate article on Lillian Russell in the February number of *Human Life*, and it throws many new lights on that popular woman.

GREET.—Ben Greet is planning a revival of Charles Reade's *Masks and Faces*, in which he has appeared as Triplet more than a thousand times. The Ben Greet Players after a highly successful tour of the South and Middle West return East this month.

NORTHAMPTON ACADEMY SHOWS PROFIT.

At the annual meeting on Jan. 28 of the trustees of the Academy of Music, owned by the city of Northampton, Mass., and said to be the only municipal theatre in the country, the financial showing was the best made since the building became the property of the city. Net earnings were about \$3,674. One of the best paying attractions was Sarah Bernhardt, who appeared at the theatre last February. L. Clark Seelye, President of the committee on entertainments, which books the attractions at ordinary theatres do. The Academy has played independent attractions this season.

THE LEGION OF THE INDICTED.

Editorial, New York Evening Post, Feb. 2.

The indictment as a "badge of success" was proudly dwelt upon yesterday by a gentleman in whose coat the grand jury had just stuck that ribbon. He is a member of the "Theatrical Trust," and, with several of his associates, was indicted for the crime of conspiracy in restraint of trade. But this did not trouble him. He glories in it, rather. As for the "stigma," which formerly went with the indictment for crime, that has entirely disappeared. To-day it is understood by all that every "successful business man" is in the way of being indicted, in order to give the envy and malice of the unsuccessful. "It will not be long in this fair land before every successful business man will be indicted."

This clearly puts the indictment upon a higher social plane than did the remark of Mayor Schieffelin, of San Francisco, when he landed in this city and was told that a grand jury had indicted him. "Why," he said, "that means something to you in the East, but west of the Rockies we understand perfectly that a trifle like that does not signify." But that was an attempt, upon which we cannot too severely frown, to create sectional feeling. Besides, it came nowhere near the superb moral grandeur of the spokesman of the Theatrical Trust. He, with a keen eye for legal evolution, perceived at once that the ancient grand inquisition, "sworn to inquire of crimes committed," had become simply an instrument in the hands of the jealous incapables, used against shining examples of achievement. Hence we have in the forming of an American Legion of Honor—the Legion of the Indicted. Not to belong to it is to argue one's self a miserable failure.

As a purely native order of merit it has, in the first place, the advantage of being perfectly constitutional. It may be bestowed upon any officer of the Government, and no act of Congress will be required to allow him to accept and wear it. Yet, secondly, its distinction will be so great that it will be scrambled for as eagerly as any title "from any king, prince or foreign state." Indeed, the next time Prince Henry, or any other potentate from abroad, visits the United States there will be assembled to greet him, not a lot of Captains of Industry, but our first indicted citizens. There will doubtless be, by then, some outward sign to be worn on the lapel, to signify the inward grace of indictment—say, a miniature of that legal document itself, with the signature of the District Attorney as a guarantee of genuineness. One can imagine the envious looks with which a mere honest man, admitted to their society, would regard about him. It is plain, in a word, that the time is upon us when a searcher after the truly distinguished in America will not apply himself to any obsolete "Who's Who," but will go at once to the "true bills" of the grand jury.

We cannot help feeling, however, that it may be necessary for Mr. Hayman, of the Theatrical Trust, to carry his good idea further—perhaps as far as Sing Sing. The point is that convictions sometimes follow indictments. We believe it is still true that grand juries are occasionally so behind the times as to study the Penal Code and take instructions from the judge. Hence they may now and then stumble into obeying that section of the Code which says that, in framing an indictment, "the grand jury can receive none but legal evidence." A benighted grand jury might even act on the direction that it "ought to find an indictment when all the evidence before them, taken together, is such as in their judgment would, if uncontradicted, warrant a conviction by the trial jury." We know, too, that district attorneys are sometimes finicky about allowing a man to be indicted unless they are confident they can convict him. Mr. Jerome would not let the grand jury indict George W. Perkins for larceny on that ground. But his indictment, later, for forgery, like Mr. Hayman's for conspiracy, at least hints at the possibility that convictions may result. Against such a contingency, Mr. Hayman's idea should certainly be extended to provide. Let him make a clean job of it, and identify the "badge of success" as the prison garb. The stripes and the shaven head would be more conspicuous than the indictment pinned on the society of the successful in prison would have no difficulty in keeping out vulgar intruders. If Mr. Hayman will go the whole figure and make his motto, *Ubi iudex Furor*—prepared to be proud of either indictment or jail—he will have done more to solve a perplexing socio-legal problem than any criminal who ever had an "ovation" in court, or made a pious speech from the gallows.

ERMETE NOVELLI COMING.

The Shuberts announced Sunday that they had arranged for the appearance in the United States of Commendatore Ermete Novelli, the most famous of Italian actors. The contract with Signor Novelli calls for thirty appearances in their theatres. He will appear for the first time at the Majestic Theatre, Boston, on March 4 and will play there for two weeks. Following that engagement he will appear for two weeks at the Lyric Theatre, New York, and then will play for one week at the Lyric Theatre, Philadelphia. This is Signor Novelli's fourth visit to America, but his first to the United States. For three seasons he has appeared in the Argentine Republic and in Brazil. He is at present playing in the City of Mexico. The first three plays in which Signor Novelli will appear in the United States will be *Louis XI*, by de Lavigne; *Papa Leonhard*, by Aycaud, and *The Merchant of Venice*. These three plays will bring forth Signor Novelli as tragedian, comedian and romantic actor.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR will be forwarded (if possible).]

L. H. Cleveland, O.: Plans for next season will not be announced by managers until late in the summer.

W. R. Dobbin, Lethbridge, Alberta, Can.: Marguerite Sylva appeared in *Ermeline* with Francis Wilson in 1903.

R. P. C., Philadelphia: Bussy D'Ambois is by George Chapman. The tragedy was played at Paul's, London, and was first printed in 1607.

E. G. M., New York: Shelley's play of *The Cenci* was performed in London at the Grand Theatre on May 7, 1886. The performance was under the auspices of the Shelley Society.

D. S. T., Boston: *The Girl in Waiting*, which was produced for the first time by Florence Reed and her company at the Worcester Theatre, is one of several new plays to be tried there this season with the intention of finding a suitable starring vehicle for Miss Reed.

F. J. W., Albany: (1) Ethel Hornick has appeared in *Captain Dieppe* and *The Unforeseen*. (2) The cast of Sunday was as follows: Colonel Brincliffe, Bruce McNeil; Arthur Brincliffe, Herbert Percy; Tom Oxley, Charles Harbury; Tomer, Joseph Brennan; Slavy, Harrison Armstrong; Lively, William Sampson; Jack, Edgar Selwyn; Abbott, James Kearney; Mrs. Morely, Virginia Buchanan; a Nun, Anita Rothe; Sunday, Ethel Barrymore. (3) Julia Marlowe in 1890-91 appeared in *Romeo and Juliet* and in *Donnie Prince Charlie*, and in 1898 in *The Countess Valeska*. (4) Olive O'Neil appeared during a part of the time in *Moll Pitcher* and *The City in Heart*. (5) Frederick Truesdell appeared in *My Farm and Nazareth*. (6) In 1897-98 Mrs. Fiske appeared in *Love Finds the Way*, *A Bit of Old Chelsea* and *Tess of the D'Urbervilles*; in 1898-99 in *Little Italy*, *Magda*, *Tess and Divorçons*; in 1899-01 in *Becky Sharpe* and *Tess*; in 1901-02 in *Tess*, *Divorçons*, *Miranda of the Balcony*, *The Unwelcome Mrs. Hatch* and *A Doll's House*.

THE USHER



The members of the Trust are greatly perturbed over the way in which District Attorney Jerome runs his office.

You can readily understand why they should be displeased with the Grand Jury for indicting them, because the Grand Jury thereby showed a discourteous disposition to look into and disapprove of what Mr. Hayman used to call their "private business"; but why should the fact that the Grand Jury accuses them of offending against the laws cause them to refer in their rambling and not very luminous "statement" to what they term the "demoralization" of Mr. Jerome's office?

In producing before the Grand Jury evidence respecting the peculiar methods of the Trust—methods well known to members of the dramatic profession years before they came to the attention of our prosecuting officer—Mr. Jerome performed his duty, and whatever the members of the Trust may think or whatever they may say in the hope of ameliorating the discomfort of their present situation, the community will perceive no sign of "demoralization" in that.

A few years ago—about nine years, to be definite—there was a District Attorney in this county who was a District Attorney after the Trust's own heart; they never accused the office in his time of "demoralization." His name was Asa Bird Gardiner and before his term expired he was removed from office for cause by Theodore B. Roosevelt, now President, then Governor.

The Trust at that time tried to silence the Minnow's expositions and criticisms by suits for libel, having failed of that purpose through the medium of a boycott in which its companies and employees were directed to take a hand under penalty of dismissal and theatrical excommunication.

The Editor of THE MIRROR was arrested on a charge of libel. There was a prolonged examination before a police magistrate, during which the principal members of the Trust were subjected to grueling cross examination. No other form of defence was submitted, and the case went to the Grand Jury, which promptly dismissed the complaints.

Here was where the Trust's accommodating friend, Gardiner, became useful. He took the same complaints before two successive Grand Juries, called the members of the Trust as witnesses and finally succeeded in securing two indictments on libel charges. He sought to oblige the Trust further by trying to have the warrant served late at night, but this pleasant little scheme failed of success.

That is as far as the proceeding went. The indictments were pigeon-holed in Gardiner's office. Demands from the defendant to bring the cases to trial were persistently evaded.

Finally, Gardiner met the Editor of THE MIRROR at Delmonico's one evening, and privately and impressively informed him that if he would consent to cease criticizing the Trust and adopt a policy of silence respecting it and the persons composing it, the District Attorney's office would procure a dismissal of the indictments!

Gardiner excused this extraordinary proposal on the plea that it was his desire to act the part of a conservator of public tranquillity and to be a "mutual friend" to everybody concerned.

It is needless to say that Gardiner's suggestion was indignantly rejected, and he was informed that the only acceptable action he could take would be to do his duty and bring the cases before a judge and jury.

Of course Gardiner did not pursue any such fair and above-board course. He left the indictments to gather more dust in the pigeon-hole, and his epidermis was proof against the sharpest denunciation and the most insistent requests for action.

After Gardiner was removed from office, his successor, Mr. Philbin, requested the Trust complainants to get ready for a trial of the cases. They flatly refused to go on, evidently preferring the odium of withdrawal to facing another cross-examination. Accordingly, the new District Attorney immediately obtained a dismissal of both indictments. The civil suits were discontinued also, on the motion of the plaintiffs.

District Attorney Jerome bears no resemblance to former District Attorney Gardiner. That is probably one of the reasons why the members of the Trust declare that the District Attorney's office at the present time suf-

fers from "demoralization." Another reason may be that Mr. Jerome is not in the habit of letting the dust settle on the indictments found by the Grand Jury, nor has he ever been accused or even suspected of using his office to oblige his friends or to protect the wicked from righteous exposure.

It seems while other interests have, in a measure, been protected by the provisions of the new copyright bill at Washington, that composers of music will be no better off than before if the bill becomes law in its present form.

Reginald De Koven, writing feelingly on the subject, says:

The facts are that the American composer, unprotected under the existing law, sought under the new law protection from barefaced robbery by the self-playing instrument makers, who take and sell for profit the products of his brain without compensation of any kind. The rightful protection the committee thus disingenuously refuses him, and, so doing, stands committed before the American public as the tractable servants of monopoly, as the indorsees of a system of legalized theft, and as shamelessly approving the greatest injustice, the most obvious wrong, ever perpetrated in any civilized community against any one class of citizens.

It is strange how inconsiderate the average legislator always has been as to those who are "merely" writers or composers or artists—persons whose creations really are a joy to humanity—and how considerate of other persons not nearly so deserving.

Some day such ignorance, or lack of logic, or unfairness, will be punished by public contempt.

The superior assumption of a prominent member of a trust, not long ago, that he and his sort are in partnership with the Almighty, and the spectacular promotion of religion by another person prominently associated with a trust that has more sins against honest men set against it than a thousand of the confessedly wicked could be held responsible for, are paralleled by the assumption of various members of the Theatrical Trust that they are philanthropists and humanitarians against whom evil conspiracies are hatching.

Yet it will be difficult for these Trust persons to make black white or obliterate facts. The press of the country is fully aware of the exact condition of things in the American theatre. A typical expression on the subject is this editorial from the New York World, following the indictment of the members of the Trust and commenting on their absurd position:

Very naturally the principals in the Theatrical Trust, like the magnates of the Standard Oil, are convinced that malice solely is responsible for their being indicted.

They control only 547 of the 600 better class theatres in this country. They seek to prevent only such theatrical enterprises from being staged as their business policy dictates. They bar from their houses only such successful actors as do not accept their terms. Foreign upstarts like Sarah Bernhardt are excluded from their premises and only domestic and imported talent that meets their rigid business office standards receives a helping hand.

Their lives, their fortunes and their combined genius are devoted to elevating the American stage, as anybody who strolls through Broadway can see at a glance. The badge of their prosperity is to be indicted. It is the tribute paid to "successful business men by unsuccessful competitors."

Eventually, of course, the matter of their guilt will be settled in the courts. Judges and juries will carefully go over the law and the evidence point by point. But so long as the members of the Trust get 70 per cent. of the gross profits of their 547 houses and 10 per cent. more for booking, the sanctity of the American stage shall be preserved, even though every Nixon and Zimmerman and Klaw and Erlanger and Hayman and Frohman in the business is sent to jail.

There are matters of record that would suggest that the going into a court in the posture of defendants is a thing that will not appeal to the liking of these Trust persons.

Ferdinand Bonn, the German actor, well known here as an occasional star at the Irving Place Theatre, and himself the manager of a theatre in Berlin, put himself in the focus of criticism in that city the other day.

An audience assembled in his Berlin theatre to witness a performance of Sherlock Holmes, and to the amazement of the gathering Herr Bonn appeared before the curtain and announced that the performance of the American play would be "suspended," and that he wished all to remain as his guests and witness "a play of his own," entitled The Hound of the Baskervilles.

Of course, it is probable that few in the audience knew that both plays were from Sir Conan Doyle's books. But the amazing thing about Herr Bonn's action is its peculiar unconventionality. It is natural that an actor should be ambitious to disclose a play of his own handiwork, but can genius itself—which is excused for much of eccentricity—be forgiven for such an idiosyncrasy?

A "story" printed in a daily newspaper of New York that at times serves as the mouthpiece of the Theatrical Trust detailed the march of two of the indicted members of that body to give bail, and was highly characteristic while it was meant to be complimentary.

One of these Trust persons was described as "wearing a sealskin overcoat that looked like a million dollars." Such a garment truly was symbolic as a skin, and otherwise.

The jests of these persons going to answer indictment were reminiscent of a minstrel

"show" habituated to one-night stands. Their occasion evidently was to illustrate the self-possession of the indicted and the insignificance of the whole matter.

The episode was truly illuminating, even if an indictment is but a joke. But indictments sometimes have sequels that do not inspire jocularity in those concerned.

H. C. SHELLEY ON THE DRAMA.

Henry C. Shelley, dramatic editor of the Boston Herald, in a lecture entitled "Some Essentials of a National Drama," delivered on Jan. 31 before the City Club of Boston, gave the ideas of several of the foremost American dramatists and playwrights on the subject of a national drama and an endowed theatre.

William Vaughn Moody and David Belasco, Mr. Shelley said, are strongly in favor of an endowed theatre, while Langdon Mitchell doubts its effectiveness, at least for the present. As to a national drama, Clyde Fitch declares that when dealing with the past it must reflect the American spirit, and when dealing with the present that it must be a faithful picture of life down to its smallest detail. These requirements are concurred in by Charles Klein, who, however, adds an ethical purpose.

Daniel Frohman and Langdon Mitchell do not limit a national drama to an American locale, but include the treatment of worldwide human problems, regarded, however, from a national standpoint. Mr. Mitchell in his own words puts the case:

"From my point of view, a play is not like a realistic novel. It may contain all the realism in the world, its spirit may be profoundly realistic, but the business of the playwright is not with the local and temporary details of a given time and place, but rather with the essential spirit of that time and place. Of course in the comedy of manners this is not entirely the case, and in certain lower walks of the drama which deal specially with locality and depend largely upon slang and the immediate breath of a period, it is also not the case."

Mr. Shelley's own ideas upon the present status of the American drama he gives thus, confessing that it is hard to decide just what that status is:

Just here I am irresistibly reminded of an episode which I witnessed recently during the performance of *Thomas Bell*. The scene was set in a village that had wandered away amid the mountains, and the vicar and other villagers went out to find him. The scene depicted their arrival in a desolate, rocky dale, and the vicar opened the conversation by asking, "Where are we now?" I felt tempted to echo that question, "Where are we now?" and I should hardly be surprised if one of us answered in the language of the village barber, "God only knows." Personally, the most typically American suggestion was given to me when I stood beneath the Flatiron Building in New York. It was only when I stood at a certain angle that I felt the suggestion. At a distance it had no more symbolism than any of the other lofty buildings of the city. But when I stood at its foot, and in such a position that the structure had the appearance of a thin wall, it impressed my mind with such a conception of disaster-headless daring as no other building has ever conveyed. And that daring seems to me the very essence of the American soul. Yet I cannot recall a play which embodies that characteristic.

CASE AGAINST SELWYN DISMISSED.

Upon the recommendation of District Attorney Jerome, the Grand Jury has dismissed the case of the People against Archibald Selwyn, thereby bringing to an abrupt end the complaint lodged against Mr. Selwyn by Miss White, an actress. Miss White had purchased through Selwyn and Company, play brokers, the American rights of Nobody's Fault, written by Baron von Schöthan. Klaw and Erlanger had arranged to produce the play with Miss White in the leading role, but subsequently abandoned the project. Thereupon Miss White demanded of Selwyn and Company the return of \$2,000 which had been paid to Baron von Schöthan as advance royalties. She raised the point that the play had not been copyrighted at the precise moment of the payment of the advance royalties, and although Selwyn and Company were prepared to prove that a few days later formal copyright was duly entered, and that a common law copyright always existed, and the magistrate held Mr. Selwyn for the Grand Jury. Meanwhile the District Attorney's office, after investigating the facts and the law, decided that there were no grounds upon which the charges could be sustained. Consequently, upon Mr. Jerome's recommendation, the Grand Jury dismissed the case because of absence of any attempt to defraud.

Miss White, in a statement to THE MIRROR, says that she dropped her suit against Selwyn and Company upon their repaying her on Jan. 25 the \$2,000 which she had given them to send to Baron von Schöthan as advance royalties. She says her contract with Klaw and Erlanger was for Little Dorrit and not for Nobody's Fault. Little Dorrit she found could not be copyrighted because there is no treaty with Austria, of which country Baron von Schöthan is a subject, and hence she gave up the play.

ANNA ROBERTS DEAD.

Anna Roberts, twenty-six years old, of Brooklyn, N. Y., who enacted the part of Hippolyta in the Annie Russell production of *A Midsummer Night's Dream*, died on Jan. 31 in Springfield Hospital, Springfield, Mass., after a brief illness of typhoid fever. Death was unexpected, as previous to Wednesday evening she gave evidence of having reached a state of convalescence. She was taken sick with typhoid when the company was playing in that city three weeks ago, and was taken to the hospital. She was a favorite with all the hospital attendants, and her death will cause great grief among her companions in the theatrical world, who realized her dramatic talent and charm of personality. She was born in Los Angeles, Cal., and after spending her early life there entered on a stage career at twenty-one, becoming a member of Frederick Ward's company, which was playing *Damon and Pythias*. This season she started out with Miss Russell's company, opening in the new Astor Theatre in New York, where her playing attracted favorable notice from the dramatic critics. She was the wife of Arthur Ward, this season advance agent for one of John Corri's companies, at present in San Antonio, Tex. Her father-in-law, Frederick Ward, and Mrs. Ward were notified of her condition Wednesday night when the relapse overtook her, and they hastened to Springfield, being present at her bedside at death. The funeral services were held Friday afternoon. Rev. William Taylor Dakin officiating. The body will be placed in a vault awaiting instructions from her husband.

GREY PLAYERS IN HAMLET.

On Saturday, Jan. 26, the Ben Grey Players gave a special performance of *Hamlet* from the full text of the 1604 edition at the University of Michigan, Ann Arbor. The performance occupied five hours, being given with an intermission for dinner as in the case of *Parasiti* at Bayreuth. The aim of the presentation was to revive the *Hamlet* of the old Globe Theatre when Shakespeare played the Ghost. Mr. Grey holding that the ordinary acting versions of the tragedy, by their subordination of the other characters to that of the hero, gave a distorted view of Shakespeare's play and its meaning. This was the fourteenth dramatic performance given by the Grey Players at Michigan University.

DONNA IVES COMMITS SUICIDE.

Donna Ives, known also as Donna Dallie, said to have been an actress, committed suicide by shooting at her apartments in New York city on Feb. 2. Dependancy over ill health and the death of her baby is supposed to be the cause of the act. She was twenty-three years old. Her home was in Springfield, O. There is no record of her having appeared on the stage in New York.

ANTOINETTE WALKER.



Photo, Rockwood, N. Y.

Above is a good likeness of Antoinette Walker, the dainty, clever, little actress who plays Jennie in *The Music Master*. Miss Walker has played a great many important parts, and her theatrical training has always been under the best directors. Her success in the past is an earnest of her success in the future.

NEW THEATRES AND IMPROVEMENTS.

Two new theatres, it is said, are to be built in Philadelphia on the east side of Broad Street, between Stiles and Thompson Streets. The plot has a frontage of 270 feet on Broad Street and a depth to Wata Street of 160 feet. It is at present occupied by six four-story residences, whose total assessed valuation is \$225,000. The two theatres are to be built side by side, each having a frontage on Broad Street of 125 feet, with a twenty-five foot alley between. One house is to be devoted to dramatic performances and the other to vaudeville. Each is to seat about 2,500 persons, and is to have a covered roof garden.

The new Centerville Opera House, Centerville, Md., was formally opened to the public on Jan. 31. Sandwiches, coffee and chocolate were served to the crowds who inspected the building.

Joseph Luckett, of Dwyer and Luckett, is to build a new first-class theatre in Washington. Plans will be drawn in a few days. F. G. Berger is to succeed Dwyer and Luckett in the management of the Columbia Theatre when their lease expires on June 1, 1908.

LETTERS TO THE EDITOR.

Two Plays on Washington?

New York, Jan. 31.

To the Editor of THE DRAMATIC MIRROR: Sir—If it be, as stated in the preceding issue of this journal, that George Bernard Shaw is writing for Arnold Daly "a play which has George Washington for the central figure," then Mr. Daly will have for next season's production two plays on the same subject. For, about six weeks ago, Mr. Daly purchased from me the acting rights of a comedietta entitled *Washington's First Defeat*, which was published as manuscript by the Samuel French Company both here and in England.

In my play *Washington* figures as a youth of sixteen, and the general scheme and the devices are such as to evoke from Mr. Daly the comment that the play was "worthy of Shaw," this during the interview in which he arranged to acquire the acting rights.

Now, if Mr. Shaw is actually writing a play on this subject I make bold to presume that he is making free use of the ideas, methods and manner employed in my comedietta. Indeed, it is doubtful that any other scheme would suggest itself in the circumstances of the case. And, therefore, I can hardly believe the statement in reference to be quite correct; it is not easily credible that Mr. Daly would purchase my play and contract to produce it with the frank compliment that he deemed it "worthy of Shaw," and then forthwith engage Shaw to write for him a play on the same subject, in which he must necessarily—yes, I insist, necessarily—proceed from my suggestion and literally along my lines.

Nor do I believe that an author of Mr. Shaw's honesty would undertake a work in which he must necessarily—repeat, necessarily—make use of the ideas, the manner and even the lines of another's play. I am reasonably sure that he would not be guilty of such bad taste, nor Mr. Daly of the bad faith that would prompt or permit it. Yours sincerely,

CHARLES FREDERIC NIEDLINGER.

[It may be that the informant of THE MIRROR misunderstood a compliment to Mr. Niedlinger in a comparison of his work with that of Mr. Shaw as a statement that Mr. Shaw is writing a play for Mr. Daly on the subject of Washington. Time, no doubt, will clear up this matter.—Ed. Minnow.]

The Figures in the Case.

New York, Feb. 1.

To the Editor of THE DRAMATIC MIRROR: Sir—I sent the following letter to the editor of *The Morning Telegraph* on Jan. 31, 1907:

Sir—In your issue of Jan. 30 you publish a story headed "Drawing the Long Bow," and with a sub-head, reading "But This Press Agent Forgets the House Capacity."

In this story it is stated that certain claims made by the so-called "manager-press agent," evidently referring to myself, regarding the business done by Lew Fields and his All-Star company at the Lyric Theatre, Philadelphia, are absurd and preposterous. In the story mentioned, it is stated, "packed to its utmost capacity, the week's receipts would amount to \$11,640."

Will you permit me to point out the grossness of your error? I have the permission of David Belasco's representative, William G. Smythe, to quote the figures of the engagement of *The Music Master* at the Lyric Theatre, Philadelphia. These figures are: Week ending Nov. 10, \$16,001; week ending Nov. 17, \$18,225; week ending Nov. 24, \$19,914; week ending Dec. 1, \$19,210.50; week ending Dec. 8, \$19,148.50.

I also have the permission of the Messrs. Shubert and Lew Fields, proprietors of *Abbot Town*, to give you these figures of Mr. Fields' first week in Philadelphia at the Lyric Theatre: Dec. 31, \$2,308.25; Jan. 1 (matinee), \$1,743; Jan. 1 (night), \$2,308.75; Jan. 2 (matinee), \$250.50; Jan. 2 (night), \$1,607; Jan. 3, \$1,680.50; Jan. 4, \$1,620; Jan. 5 (matinee), \$1,611; Jan. 5 (evening), \$2,355.75; total on week, \$10,630.50.

Mr. Fields is quite willing to donate to any worthy charity you may suggest the sum of \$2,000 if these figures are not correct. If you desire further proof that the press agent did not "forget the house capacity," affidavits can be obtained, and sworn box-office statements shown you. With Mr. Warfield playing to the business which he did at the Lyric for five weeks; with Blanche Bates playing there her second week to over \$15,000, and with Mr. Fields playing his first week there to even larger receipts than did Mr. Warfield on his first week, you will realize that your computation in your issue of Jan. 30 was erroneous, and I trust you will find space in your columns for this communication.

Very truly yours,

WILLIAM BATHURST BULL,
Representative Lew Fields' company.

Lloyd Herbert Sallinger, the three-year-old son of Magnus Sallinger, died on Jan. 29, at Auburn, N. Y. He was a nephew of Tillie, Helen and Herbert Sallinger, all well known in the profession.

THE BAILEY WILL CONTEST.

The contest over the will of the late James A. Bailey, the circus man, took place last week at the Surrogate's Court, before Surrogate Frank N. Millard. Mr. Bailey died about a year ago in Mount Vernon, leaving his entire estate, which is said to amount to \$5,000,000, and includes the controlling interest in the Barnum and Bailey, Forepaugh-Sell and Buffalo Bill enterprises, to his wife, Ruth McCaddon Bailey, cutting off all contestants. The will was made in 1885, and Daniel W. Childs and Herbert B. Hull, of New York, who were Mr. Bailey's attorneys at that time, testified that he was perfectly sane and competent when the will was made. Mr. Hull stated that when Mr. Bailey made the codicil to the will he said that he had a lot of relatives who might make trouble for Mrs. Bailey and wanted to make a will that they could not break.

The contestants are nephews and nieces of Mr. Bailey, whose right name was McGuinness. Mrs. Bailey, when put on the stand, said that she had never seen any of her late husband's relatives until about a year ago, when she went to Detroit to attend the funeral of Edward McGuinness, Mr. Bailey's brother. Mrs. Bailey stated that when she first met her husband in 1868, he led her to believe that he was alone in the world, with no parents or relatives. Mrs. Bailey said that they were married in Ohio, and at that time he was an advance agent for a circus, with a salary of \$25 a week. Later, he had a wagon show, and she traveled with it as mistress of the wardrobe. She denied that Mr. Bailey was ever confined in an asylum or any kind of an institution, and that his mind was always clear.

The lawyers for the contestants read affidavits of William J. Beecher, of Detroit, a former ticket seller with the Barnum and Bailey Circus, and of Mary Gordon, one of the contestants. Beecher testified that in 1884, just before Mr. Bailey made his will, he looked quite deranged, and had nervous prostration. Mary Gordon testified that her uncle and aunt, brothers and sisters of Mr. Bailey, lost their minds before their deaths. She said that Mr. Bailey always feared he would go the same way. She testified also that Mr. Bailey had been brought up by her mother until he was fifteen, and that he had run away at that age.

Two doctors who had treated Mr. Bailey were called by the contestants, but their evidence did not have a tendency to help the cause of those who are trying to break the will. W. W. Cole went on the stand and said that he had known Mr. Bailey from 1870 to the time of his death, and that he had never known a more keen and acute business man. A paragraph in one of the affidavits, made by a grandniece of Mr. Bailey, stated that the deponent thought the circus man was crazy because he had not remembered his relatives in his will. Mrs. Farrar, of Bridgeport, testified that her husband had bought phenacetin and antipyrin for Mr. Bailey on many occasions.

Much more testimony of a like character was given. The case was closed on Tuesday, and on the application of counsel, the Surrogate ordered that briefs be submitted, although he announced that he was ready to give his decision, and that the briefs were superfluous.

MORE TROUBLE FOR THE RUSSELLS.

The Russell Brothers were again the victims of a crowd of alleged Irish patriots on Thursday evening last, at the Orpheum Theatre, in Brooklyn. As soon as the curtain was raised on the Russell act, about one hundred men in various parts of the house arose, and pulling eggs, lemons, and other objects from their pockets, began throwing them at the actors.

Manager Percy Williams, who had been expecting something of this kind, had detectives stationed throughout the theatre, and in a jiffy twenty-two of the disturbers were hustled to the nearest police station in patrol wagons. The excitement in the theatre was intense and the curtain had to be lowered while the police were attending to their duties. When quiet had been partially restored, Mr. Williams came before the curtain and made a speech, in which he said that he had Irish blood in his veins, and saw nothing in the act that should offend. When he retired John Russell came forward and addressed the audience, stating that he was a Knight of Columbus and the father of six children, and that no offence had ever been intended in the presentation of their act. The ringleaders of the demonstration having been removed the rest of the very large audience quieted down, and the Russells proceeded with their turn.

At the station house sixteen of the prisoners were held, the other six not being identified as being involved in the disturbance. The detained men were bailed out at four o'clock on Friday morning, but they all appeared in court at nine o'clock before Magistrate O'Reilly, who gave them a severe lecture and held each man in \$500 bail for examination on Friday, Feb. 8, on a charge of rioting.

It appears that a committee called upon Manager Williams several days ago and held a conference concerning the Russell act. It was arranged that certain time-honored features were to be omitted and the committee left, apparently satisfied. Even the billing in the programme was altered to "The Irish Servant Girls," and it was thought everything would go smoothly. The Russell Brothers are the special feature of the bill at the Colonial Theatre this week.

J. HOWARD MAXWELL DEAD.

J. Howard Maxwell, a well-known Western minstrel, died of dropsy on Jan. 29 at his home in East St. Louis. Maxwell was the organizer of the Garden Minstrels, who gave performances on the roof of the Union Trust Building, now the Missouri-Lincoln Trust Building, at Seventh and Olive streets, St. Louis. Maxwell organized the minstrels about ten years ago and kept them going successfully for four years. For several years past he has been touring the vaudeville houses in the West as a monologist and parody singer. He had a happy knack of writing parodies to suit every occasion, and on his arrival in each town would make inquiries concerning the leading citizens, using the facts obtained in the parodies which he wrote an hour or two before his first performance. This trick gained for him a wide popularity. This season he was booked for fifty-two weeks on the Crystal Circuit, but illness overtook him at St. Joseph, Mo., about five weeks ago. He was forty-two years of age and is survived by a widow, for whom a benefit was given on Feb. 2 by the surviving members of the Garden Minstrels.

NEW HIPPODROME CURTAIN.

The largest painted drop curtain in the world is now being painted at the New York Hippodrome by Arthur Voegtlin, the scenic artist of the big playhouse. This curtain is a circular one, designed to take the place of the red oval curtain which hangs in front of the arena. It measures 166 feet long and is 40 feet high, and Mr. Voegtlin and his assistants have been obliged to paint over 7,000 square feet of surface. The design of the curtain is an imitation of old tapestry and is entitled "A Roman Garden." It is painted on heavy Russian linen and is lined throughout with felt. It weighs approximately one ton. Owing to the extreme length of the curtain, extending entirely around the Hippodrome stage, it has been divided in sections, showing various scenes from a Roman garden.

VAUDEVILLE PLAYERS MARRIED.

Announcement has just been made of the marriage of Claire Elizabeth Eckert and Louis Francis Burton, that took place at St. Luke's Evangelical Lutheran Church on West Sixty-fifth Street, New York, on November 18, 1906. Miss Eckert is known on the stage as Rosale Roland, and is a member of Joseph Hart's Electric Circuit. Mr. Burton's name for stage use is L. S. Burton. He is supposed to play in his travesty, playing the part of the tall, slender soldier and whose personality most of the fun of the act revolves.

THE STRIKE IN LONDON.

The strike of the music hall artists in London continued last week and spread to the provinces, owing to the fact that the Proprietors' Association put up a more formidable front by taking a most important step, resulting in the addition of new members representing eighty-five halls in London and the provinces. The members of the Proprietors' Association are pledged to help one another in every possible way by lending artists, musicians and stage hands whenever it is necessary. The day before this announcement was made the British Federation of Trades Unions decided to take up the cause of the strikers, and while the trades unions are not well organized in London they are very strong in the provinces, and a boycott would prove a very serious matter for the provincial managers. Mr. Mitchell, secretary of the Central Federation of Trades Unions, stated that the unions throughout the country will join in the fight, as it is part of the new battle against the trusts.

On Thursday the National Alliance called out the artists and employees of five additional halls, but the houses did not close, as the managers were prepared with substitutes and had borrowed artists from other halls. The programmes as a rule were not up to the mark, but the audiences were fairly large.

The strikers have secured the Scala Theatre and will run a co-operative entertainment there to raise funds for the struggle, beginning Feb. 11. On Thursday evening a meeting was held at the Scala, at which leading trades unionists spoke, one man stating that 2,000,000 men would back the National Alliance. The contracts between the managers and their employees were denounced as the most iniquitous on record. The strikers were so encouraged by this meeting that they announced that they may close 75 per cent. of the provincial halls, and that if the proprietors persisted in their present attitude they will be ruined.

The McNaughton halls up to Thursday night had advertised that programmes would be given as announced. McNaughton having signed the charter of the alliance. On Thursday McNaughton decided to join the other proprietors. Burney and Richards, who control three halls, also decided to fight the alliance. This left only one important manager on the side of the strikers, and in spite of this state of affairs both sides are confident of victory. The alliance has a membership of 4,000, and 3,700 members who were still at work contribute 9 per cent. of their salaries, making a fund large enough to pay the full salaries of the strikers. In addition to this, there is a fund of \$40,000 to draw from, and the officers declare that the alliance can hold out indefinitely.

The whole trouble rests on the refusal of the managers to sign the "charter" of the alliance, which reads as follows:

- (1) That at all my halls, or halls under my control working two shows a night, no musician shall be paid at the rate of one-twelfth salary for each matinee. In one show a night halls all matinees over one per week to be paid for at the rate of one-seventh salary.
- (2) That no artist artists shall be transferred from one hall to another without his, her, or their consent.
- (3) That "time" shall not be varied after Monday in each week without the artists' consent.
- (4) That all disputes shall be referred to a board of arbitration, such board to consist of two nominees of the Variety Artists' Federation Executive Committee, and an independent chairman, to be nominated by the above four nominees.
- (5) That a "harrowing clause" of one mile and three months in London and five miles and five months in the provinces, be adopted.
- (6) No commission to be stopped where artists are booked direct.
- (7) No bias or prejudice to be shown to any artist who has taken part in this movement.
- (8) This agreement to refer to all existing and future contracts, and to become operative on...
- (9) That the "V. A. F." form of contract be adopted as soon as supplied.

At the end of the week there were rumors that a scheme for a compromise on several of the important points involved was under way. News received yesterday was to the effect that many of the stars were getting tired of the struggle and would try to bring it to a conclusion.

In addition to cashing a message of sympathy the White Rats of America have issued a notice to all vaudeville artists who have been offered engagements in London, or any other city in Great Britain, requesting that they accept no dates without first communicating with the Variety Artists' Federation through the White Rats, who would give information that might save time, trouble and money. Members of the White Rats who were seen yesterday expressed the hope that the English artists would win, as it was generally conceded that conditions in England are pretty bad for the artist, and that unless something is done the players will suffer still more keenly at the hands of the combined managers.

One of the results of the strike will be the appearance at the Williams houses of no less than twenty well-known English acts, for which it is said Mr. Williams has signed a blanket contract. Each act is booked for ten weeks beginning immediately upon its arrival. This will complicate the situation, as the White Rats are doing everything possible to prevent American performers from going to England during the present crisis, while their brethren who are thrown out of work on the other side are taking advantage of the opportunity to obtain a foothold in America, which cannot but result in a distinct pecuniary loss to American artists, as every engagement given to a foreign performer means one less engagement for some native player. This side of the question was not thought of at the meeting of the White Rats that authorized the sending of the sympathetic cablegram, but it will likely prove a fruitful theme for discussion at the next meeting.

TO DRIVE OUT CHEAP THEATRES.

The Anti-Cheap Theatre League, an organization intended to drive out of a certain section of Brooklyn the cheap vaudeville theatres, came into existence last week in the office of A. S. Drecher, secretary of the Board of Trade of Brownsville, a Brooklyn suburb, the population of which is almost exclusively Hebrew. Philip Rosenberg, one of the leading citizens of Brownsville, succeeded in starting the agitation against the cheap theatres which have become very numerous on the principal streets of Brownsville, and the meeting at which the league was formed was the result. One of the most enthusiastic men at the meeting was Saul Levine, who had rented a store to a cheap theatre manager and was sorry for it, as it had caused crowds to congregate in front of his other stores, and as the crowds drew no business to his other tenants and were a great nuisance, he was for the abolition of the theatres heart and soul. Another prominent citizen made a speech in which he declared that the influence of the cheap theatres on the children of the district is demoralizing in the extreme. Children who formerly spent their time in the reading room of the library have gotten into the habit of hanging around the doors of the theatres in an effort to get in. Youngsters who had not the price of a ticket would even resort to stealing to get the money. The speaker mentioned instances of children stealing door-knobs, brass railings and other things which they sold at junk shops, realizing the nickel necessary for a ticket to the cheap theatres. The new association will be in full working order in a few days, and measures will be taken that may cause the managers of the cheap theatres to find it more profitable to move than to pay rent.

HEBREW ACTORS' STRIKE OVER.

The strike of the Hebrew vaudeville actors on the East Side of New York, which has kept that section of the city in a turmoil for several weeks, was settled on Friday last, so far as five of the six music halls affected are concerned. A conference between the managers and a delegation from the Hebrew Actors' Union lasted for many hours, but an agreement was finally reached and the actors, carpenters, musicians, and stage-hands went back to work on Saturday, under union conditions, it was announced.

VAUDEVILLE.

VAUDEVILLE.

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burgh Orchestra 20; capacity: pleased. —GRAND (R. J. Birchwhite, mgr.): Cole and Johnston in The Show-Play Reclined 24-26; S. R. O. business: pleased. McFadden's Flats 28-30; good houses and performance. Phantom Detective 31-2.

LONDON, ONT.—GRAND (J. R. Stewart, mgr.): Shropshire, The Wonder Worker 1, 2. —ITEM: The new lease of the Grand to the Bennett Theatrical Enterprises, Limited, is dated 1, but it will likely be a week or two before the house is taken over, when extensive alterations and improvements are contemplated. In the meantime Manager Stewart will continue in charge.

ST. THOMAS, ONT.—GRAND (A. J. Small, prop.; J. E. Turton, mgr.): Jessie McLachlin Jan. 21; capacity: well pleased. O'Brien and Burns pictures 22; fair houses and performance. The College Widow 23; S. R. O.; pleased. The Arrival of Kitty 24; capacity: pleased. The Village Parson 25; Williams and Walker 7. The Sleeping Beauty and the Beast 11. The War Correspondent 12.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Robinson Opera Co. is doing a good business and for the closing week Jan. 20-22 is presenting Fra Diavolo. The Girl from Paris, Gilda, The Wizard of the Nile, and La Mascotte, to large and appreciative houses; recent additions to the co. are Mabel Day, Jethro Warner, and Allen Ramsey, and Louis Pearl, musical director.

KINGSTON, ONT.—GRAND (D. P. Brantson, mgr.): The College Widow Jan. 23 pleased large audience. At the World's Merry 24 to fair business. The Village Parson 25; good business. The War Correspondent 26; good business. The Pittsburgh Orchestra 31. Dolly Dimples 2.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brantson, prop. and mgr.): The Arrival of Kitty Jan. 22; good business. The Village Parson 23; good to fair house. A Banker's Crime 24; cancelled. H. Wilmet Youngs week 25, opened to full house: pleased.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Thoroughbred Tramp Jan. 19; good to fair business. Village Parson 21; fair business. Burns-O'Brien fight pictures 20; fair business. The Arrival of Kitty 1. The Sleeping Beauty and the Beast 9.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson, mgr.): Thoroughbred Tramp Jan. 18; fair business and co. The Village Parson 22. O'Brien-Burns pictures 23. The Arrival of Kitty (return) 30; fair house.

BERLIN, ONT.—OPERA HOUSE (J. Esau, mgr.): Thoroughbred Tramp Jan. 21; big business; pleased. The Village Parson 23; business and co. fair. Pittsburgh Orchestra 20; big business; pleased. The Arrival of Kitty (return) 30. The War Correspondent 9.

CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): The Arrival of Kitty Jan. 25 (return) collected good business. Morris moving pictures 22. The Village Parson 8.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgr.): A Thoroughbred Tramp Jan. 25; fair co. and business. The Village Parson 30. The War Correspondent 6.

HALIFAX, N. S.—ACADEMY (G. D. Medcalf, mgr.): Village Jan. 21-22; large audiences twice daily. Stoddard Stock co. 4-9.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyde, mgr.): The Arrival of Kitty Jan. 20; fair house. The War Correspondent 1.

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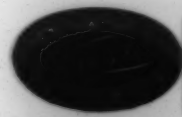
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